ISSUE 22, JULY 1982

Different Worlds

THE MAGAZINE FOR ADVENTURE ROLE-PLAYERS

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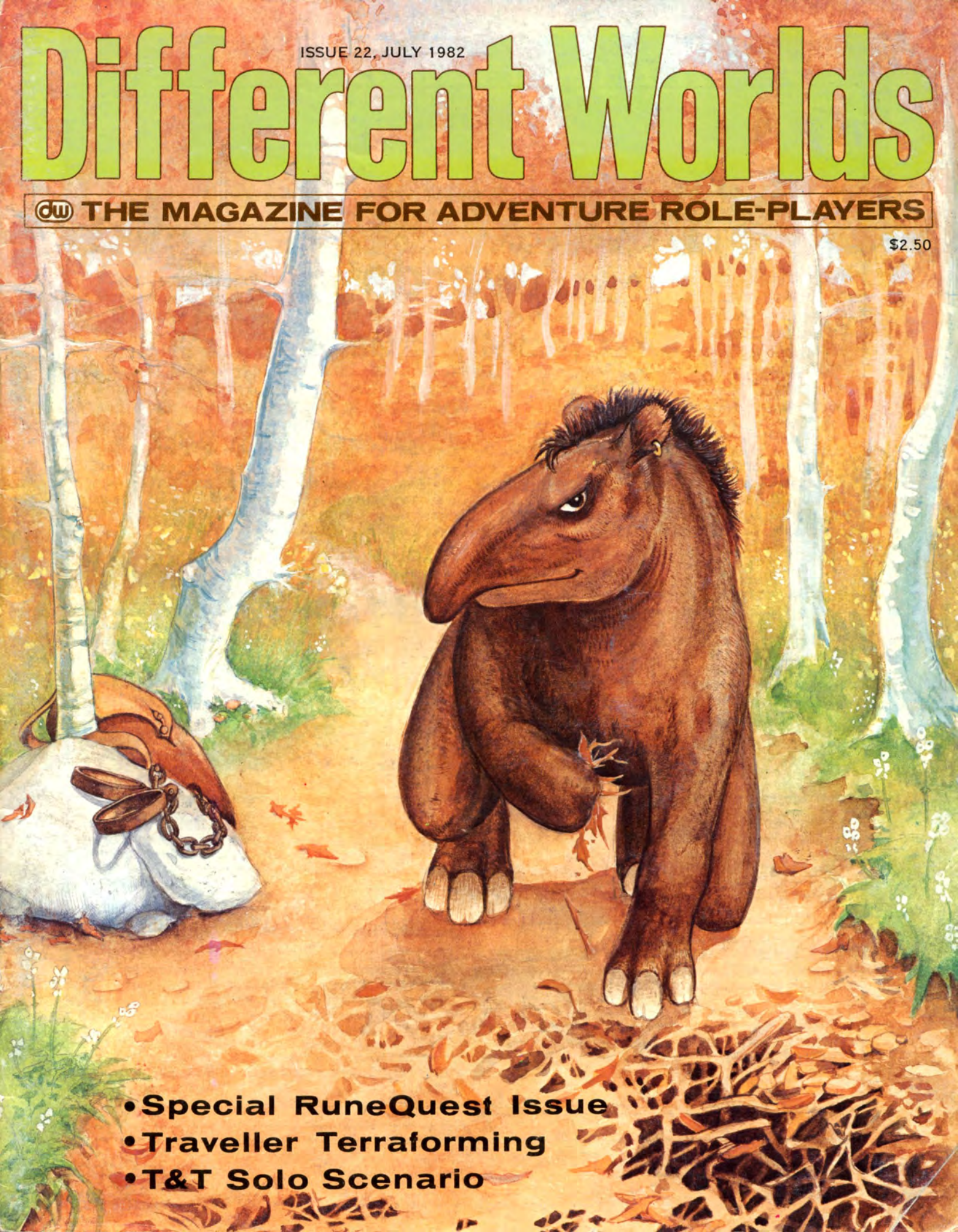

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for "Creativity in Gaming"

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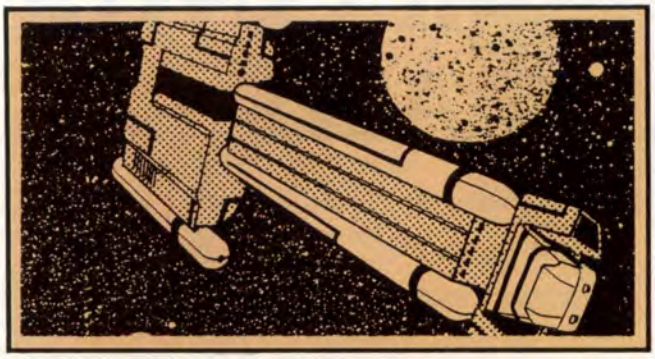

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32 8 NEW WEAPONS FOR RUNEQUEST
By Paul Cardwell, Jr.
Enrich your *RuneQuest* campaign by reading this article and learn about the boomerang, lasso, bolas, whip, caltrop, and atlatl. New rules for dropped rocks are also included.

Editorial — The Summer Experience

Once again, the summer convention season is upon us. This means your favorite game companies have been working all spring preparing their summer releases. Manuscripts are finalized, text is typeset, art is assigned, printers are notified of deadlines, and fingernails get chewed. Christmas time usually brings a good number of releases from game companies, but they do not compare to the quantity, quality, and excitement of the summer releases. Most gamers are students and the summer vacation is much longer than Christmas.

To prepare for the summer convention season, game companies consult calendars, maps, and past experience. They gather con information, plan to attend the more lucrative and worthwhile cons, reserve booths, and make travel arrangements with hotels, airlines, and local transportation.

It is an invigorating time for game companies. Warmer weather brings with it a sense of prosperity and happy times. Thoughts of old athletic triumphs and lost youth enter the mind as breathing gets easier. Thoughts become challenges to other game companies for a confrontation on the battlefields of football or softball while thoughts of bodies approaching middle age are forgotten, replaced with idyllic dreams in pastoral settings.

Summer is the nost hectic and busiest time of the year for game companies. Sales are greater, mail triples in volume, phones ring more often, visitors call more frequently, and more trips are made to different parts of the country. There are

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Artists

FRONT COVER — The cover, by Lisa A. Free, shows Kareel Keenclaw, the Morokanth, setting a trap for potential herdmen.

INRERIORS — Rick Becker pages 8, 10, 11; David Dudley pages 12, 13, 14, 15; Vince Edwards pages 32, 33, 34; Brad W. Foster pages 23, 24, 25, 26, 29; Alf Klosterman pages 17, 18, 20.

more game cons this summer than ever before. There are weekends with more than one con, one-day cons are becoming two-day cons, two-day cons are stretched into three-day cons, etc. A summer with a con lasting a whole week or perhaps two weekends is not far off.

Old faces, new faces; old friends, and new friends; tired ideas, and fresh ideas – these are experiences game companies have at cons. Game cons offer game companies an opportunity to meet gamers up close and receive immediate feedback, all in an atmosphere of gaming madness. For most game companies, the goal is to publish games that gamers can enjoy and have fun with. Conventions provide an opportunity for game companies to see the fruition of that goal. Go to game cons; everyone wants to see you.

As an attendee, you can become part of the brotherhood of gamers, meet new friends and old, and participate in tournaments and open gaming. The dealer room is filled with either local game stores setting up shop with the latest products or with representatives of the game companies themselves. This is a chance for people who do not have a nearby game store to do a little shopping.

All of us are gamers, and game cons are a gamer's paradise.

Happy gaming,

Tadashi Ehara

stamped self-addressed envelope for all submissions. Remuneration for articles is one cent per word of published matter, and artwork is paid at $20 per printed page rate (i.e., ¼ page is paid $5). Color covers are paid $75.

SUBSCRIPTION INFORMATION

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STAFF

Tadashi Ehara editor-in-chief, Yurek Chodak managing editor. Lynn Willis, Steve Perrin, Greg Stafford, John T. Sapienza, Jr., associate editors. Charlie Krank, Rudy Kraft III, Gigi D'Arn, contributing editors.

DIFFERENT VIEWS

LETTERS COLUMN

Deities & Demigods is a Failure

I was very interested to read Patrick Amory's review of *Deities & Demigods* in *DW* 19. As far as I know, his review is the first to really deal properly with the book by pointing out the fundamentally false assumptions under which it was written.

Deities & Demigods as it stands is inappropriate and insufficient for use in an adult fantasy role-playing campaign. Patrick Amory rightly points out that the gods come across as supermonsters, rather than deities whom people would worship. Not surprisingly, the reason for this is that the authors see them in exactly this way. Jim Ward is a real nice guy, but he was absolutely the wrong choice for author of this book, because his idea of a good time in *D&D* is to summon up some gods and have them duke it out. This can certainly be fun in a silly comics sort of way, but it casts no light on the subjects that should have been central to *Deities & Demigods*; the issues of characters' relationships to the gods of the pantheons, and the place of these gods' religions in society.

For good or ill, religion has always been one of the most important shapers of man's societies. Few people can claim that their attitudes are unaffected by their society's and parent's prevailing religions. Player and nonplayer characters in roleplaying games should not be exempt from this, particularly in fantasy RPGs, where the gods manifestly exist and often take a hand in human affairs. In a world where the gods are real and everpresent, there *must* be strong religion.

I felt that the *AD&D* gods book should deal with these subjects in a manner that would be useful to the average Dungeon Master, and would also form a solid foundation for expansion by more creative DMs. Such a book should naturally focus on the cleric, his relationship with his deity, and with his fellow men. I looked forward to editing *Deities & Demigods*, but when we finally received the original manuscript, I was appalled at the contents: a thinly-disguised rewrite of *Gods, Demigods and Heroes*, with all the errors of that supplement intact. The mighty gods of mythology and fiction were reduced to mere combat statistics, with notes about appearance, special spells and super +5 weapons added almost as an afterthought.

. . . I really liked the *AD&D* system, and wanted the *AD&D* products to be the best possible, so I spent the better part of the next year working with Jim Ward to make *Deities & Demigods* a worthwhile *AD&D* volume. . . .

I did try to add in information on deities' clerics and their worship wherever I could. In fact, I was given a lot of leeway in changing Jim's material. I got to do pretty much as I liked with the introductory and appendatory material (indeed, most of it was written by myself or at my behest). However, as editor I could justifiably only go so far in changing the *concept* of the original manuscript. The editor has a certain obligation to the author, even in the most extreme cases. . . .

In hindsight, my published introduction to *Deities & Demigods* amounts to wishful thinking, instructions for the book that should have been. I advise DMs who run *AD&D* games (a group that includes myself) to use *Cults of Prax* as an example of gods interacting with society. Better yet, read history for the effects of religions and the religious. Your game will be far richer than if you use *Deities & Demigods*.

Lawrence Schick
Rocky Hill, CT

Pregnancy and Jails

Reading Roby Ward's article on Giving Birth in issue 20 reminds me of a traditional custom of ancient, medieval, and even modern times. Female felons (which can easily include FRP females who have been caught grave robbing by authorities who look askance at treasure hunters) could "plead their tummies" by using pregnancy as a way of not being hung.

Since prisoners were rarely segregated, up through Victorian times, it is quite easy for a female to get pregnant before she is due to be hung (or at least it is easy for a human . . .). Since most lawful areas do not want to punish a child for the transgressions of the mother, the hanging date will be postponed. Depending on the culture, this might even be enough to get the mother off the hook (as it were) permanently. At the very least, it leaves time for an FRP character's friends to perform the rescue.

Even a basically evil or chaotic culture might want to delay an execution, just for the opportunity to take the child and raise it as one of theirs. Think of the scenario possibilities if the woman is rescued after she gives birth, and then wants to rescue her child which has been taken from her. . .

This kind of article, which prompts scenario ideas that a GM might never otherwise think of, are just the sort of articles that make *DW* a great magazine.

Objectively yours,

Steve Perrin
Oakland, CA

The Changing Magazine

I applaud the recent changes *DW* has undergone. Printing on glossy paper has given the magazine a sharper, cleaner, and more attractive appearance. Also, whereas many previous covers tended to be dull or blurry, those of issues 19 and 20 were much livelier (in issue 19's case – deadlier).

I think that the idea of special issues, such as *DW* 19, should definitely be continued in the future. Those who disagree with me will complain about the large amount of space taken up discussing one specific game which they may not have, instead of filling the magazine with as diverse a collection of articles as possible. While I personally would not like a theme issue every month, I do see an occassional one – such as the Cthulhu issue – as the best way for gamers to find out everything they always wanted to know about a specific topic or new product (but didn't know who to ask and where to look).

I also enjoyed the articles in *DW* 20 that were not geared towards any specific game system (Heraldry, The Mimi, Zarzeena's World, etc.). Such works tend to fire the imagination of more readers than those geared for a specific game.

One fact that troubles me is the lack of *RQ*/Glorantha material in recent issues. While I realize that you are trying to avoid becoming too involved with your company's major game, I was hoping that more *RQ* articles would be appearing in *DW* now that *Wyrms Footnotes* has taken its last flight (bitten the dust).

I can hardly wait for the next issue. Keep up the good work.

Daniel Soto
New York, NY

□

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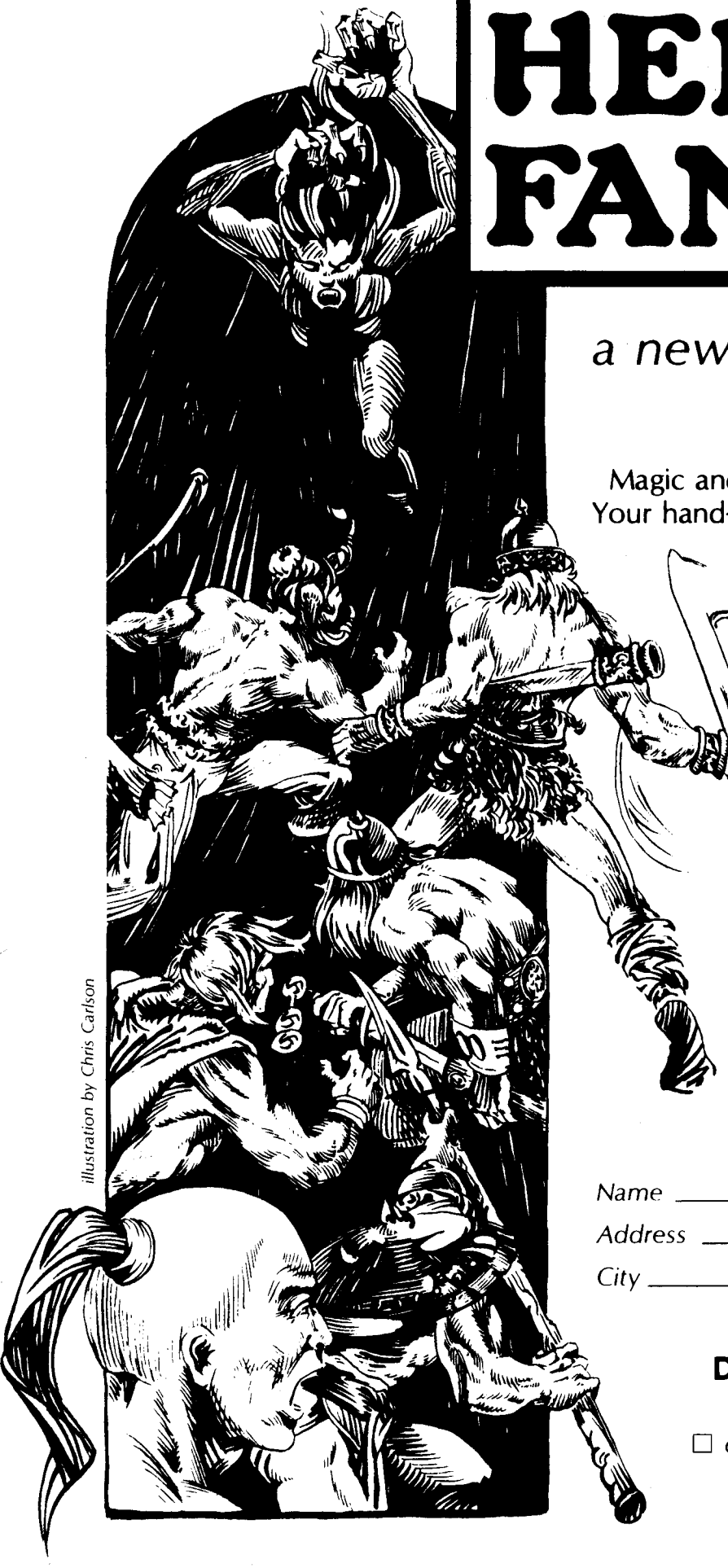

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Cult of Dionysus

By Michael Kolb

*The following article is a description of the Greek god Dionysus for play with the **RuneQuest** role-playing game.*

MYTHOS AND HISTORY

Before Time

The mythical age of the Greek gods centers around the rise of the Olympian pantheon, their struggle for preeminence, the dethroning of Kronus and the Titans, and the eventual birth of man.

The myth of Dionysus states that he was born from the union of Zeus and Persephone and was designated as the heir to Zeus, but the jealous Titans lured the child away. They dismembered him and devoured all the pieces save the heart, which Athena rescued and preserved. Zeus in anger reduced the Titans to ashes, from which the new race of mankind was fashioned.

Since Time

Time began with the birth of mankind. Each human contained a fragment of Dionysus within their Titan-ash body.

From the heart of the god was brewed a love potion drunk by Semele, a mortal, who forced her lover Zeus into revealing himself to her in all his divine glory. The epiphany was so overwhelming it destroyed her with flames, but Zeus saved the child she was carrying by enclosing it in his thigh, from which the reincarnation of Dionysus came.

The young god grew up in Thrace, suckled by goats and raised by satyrs and silenoi. When he reached maturity, he descended through the Alcyonian lake to rescue the shade of his mother, Semele, from Hades and raise her to Olympus. He then set off to wander from Libya to Arabia and India, accompanied by the Maenads, his female devotees. These women, crowned with vine leaves and clothed with fawnskins, were inspired by him into ecstatic frenzy.

He eventually returned to his homeland, having introduced to man his rituals and the knowledge of agriculture and art, especially that of the vine and wine making. On the isle of Naxos, he discovered the Princess Ariadne of Crete, abandoned there by Theseus, and made her his bride. Together they ascended into the heavens, making Dionysus the last god to enter Olympus.

Life After Death

The cult of Dionysus believes in individual salvation through initiation into the cult's secret rites and mysteries. The initiate is ritually reborn and promised the blessings of eternal life, which can be experienced temporarily in this life through participation in the god's orgiastic rites, and permanently after death.

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The ceremonies and mysteries were never recorded. It is known that women are the leaders and initiators, acting out the drama of the life and death of Dionysus. The initiation must have been primarily a state of mind, in which the attributes of Dionysus, the tambourine, the liknon (a wicker basket said to have cradled the infant Dionysus), the garlanded thyrsus, the panther, ripe fruit, and other symbols of life and fertility, take on a symbolic meaning. In male initiations, the liknon with its contents was put on the head of the man or boy, who thereby became a living symbol of the male principle, while female initiations consisted of both a sacred marriage, in which she is identified with Ariadne, and the ecstatic dance in which she becomes a Maenad.

NATURE OF THE CULT

Reasons for Existence

Dionysus can be equated with the mundane intellect of this world, but also of creative thought, for he is the son and heir to the cosmic ruler Zeus, and his knowledge of this world and reality is distributed into the human race by the direct originators of physical matter, the Titans who dismembered him. The purpose of Bacchic initiation is to awaken this faculty of perception and understanding and to make the individual aware of the great mind of which his intellect is a part.

He is the god of merriment and wine, since wine and the vine represent a typical product of the fertility of the earth and are capable of inducing a heightened state of awareness which is familiar to all poets and artists. An altar to Dionysus stood in every Greek theater to provide unconscious inspiration to the art of drama. The cult fulfills its primary role of explaining in simple and satisfying terms the mysteries of existence.

Social/Political Position and Power

The cult itself wields little political power, but with the cult's vast network of temples throughout classical Greece, and with initiation knowing no social bounds, individuals could be extremely important as well as wealthy, holding most any social occupation.

Likes and Dislikes

The cult tolerates most other cults, content to observe that these tend to be local variants and reflections explaining in varying terms the mysteries of life. Since the initiations of Dionysus are initiations through action as opposed to the Eleusian Mysteries which were initiations through 'beholding', his worship personifies the irrational and uncontrollable urges of man, which is innately hostile to rational thought. Initiates are aware of this and prefer to view non-cultists with contempt as unenlightened individuals who have not experienced the intimate contact Dionysus provides with the very wellsprings of life.

This dynamic energy can easily unmake what the followers of Apollo, the liberators of logic and guardians of civilization, have so carefully constructed, creating a slight animosity between the initiates of Dionysus and those of Apollo, who blame the excesses of Dionysus' cult on wine or some primitive state of mysticism.

ORGANIZATION

Intercult Organization

No intercult hierarchy exists, nor is there any real centralized power that is capable of organizing the many variations and emanations of Dionysus throughout the Meditteranean region after the spread of Greek civilization.

Intra-Temple Organization

Each temple of Dionysus is independently run, with size and influence varying depending upon available interest and funds. Temple positions tend to be hereditary with priesthood staying in one family for generations. A high priestess presides over each temple, while the number of initiates varies according to interest, providing services necessary to run the temple.

Center of Power, Holy Places

The cult of Dionysus has its origins in Thrace, where there is a huge temple, but temples to Dionysus were known throughout classical Greece. There are no special holy places.

The Maenads considered the wild mountains and the deep forests the holy place of Dionysus, where he provides them with the fertility of the earth. They worship under the open sky, wearing their vine leaves and fawn skins and bearing their thyrsus', a mysterious Bacchic wand made from a pine cone fixed to a fennel stalk.

To commemorate Dionysus as the god of the cycles of the earth, a two-year cycle of Dionysian festivals was observed, with the first year commemorating his death, and the second year commemorating his resurrection, culminating in a five-day spring festival with dancing, drinking, and a performance of the sacred drama of the life of Dionysus.

LAY MEMBERSHIP

Lay membership in the cult of Dionysus is a casual affair, with anyone interested simply participating in the many festivals and public ceremonies. Nothing special, except a good time, can be expected for such a commitment.

INITIATE STATUS

Requirements for Initiation

To join the cult as an initiate, one must be in good standing with the cult (i.e., know someone who can vouch for him), be willing to uphold the authority and ideals of the cult (meaning that one must forsake a rigid unifying intellectual theory of religious experience for a reality as vivid, varied, and unruly as the world itself), and be willing to undergo a secret initiation.

Requirements to Remain Initiated

Being a member of this mystery religion requires maintaining a strict silence about the experiences and concerns of the cult and its rituals, for they run the risk of being misunderstood by the public. This is why it is a mystery religion. The only things that were committed to writing were those which might be generally published; of the rest, memory was the best vault, silence the best guardian.

Initiates must uphold the beliefs of the cult, make a material sacrifice

The ceremonies and mysteries were never recorded. It is known that women are the leaders and initiators, acting out the drama of the life and death of Dionysus.

monthly, and participate in all the holy day ceremonies.

Mundane Benefits

The initiate may go to any temple of Dionysus and receive board and succor in exchange for cult service.

Skills

Free – Dancing

Reduced Cost – Dagger, Music, Staff, Taste Analysis

Normal – Listen, Shortsword, Spot Hidden, Spot Traps

Battle Magic

Through the ritual of Dionysus, the higher perceptions with which all can gain suprasensible knowledge is awakened. Every initiate may, therefore, cast the following battle magic spells by performing a ritual dance and expending the needed POW of the spell:

Befuddle	Demoralize
All Detect spells	Fanaticism
Harmonize	Vigor

RUNE LORD MEMBERSHIP

There is no equivalent of the Rune Lord in ancient Greek society.

PRIESTESSHOOD

General Statement

The priestesses (and priests) of the cult act as intermediaries between Dionysus and his followers. They lead all religious ceremonies and initiations, and intercede for divine favor for the people. These divine favors are interpreted as magic spells.

Requirements

Most priestesses of the cult are women, though not all. The positions tend to be hereditary, being passed down in the family for generations. Outsiders can be accepted into the priestesshood depending upon individual background and the cult needs.

The normal *RuneQuest* requirements hold true for the priestesshood. In addition, all candidates must know the skill of Dancing to at least 75% in order to perform the requisite rituals and ceremonies.

Restrictions

The same restrictions hold for priestesses as for initiates, but with increased responsibilities and temple duties. This use of the priestess' energy allows little time for physical maintenance, so all DEX-based skills except for Dance are reduced to a maximum of DEX x 5%. The priestesses must also protect the ideals and beliefs of the cult.

Benefits

Priestesses are given board, succor, and finances when needed, and are the chief celebrants of the daily rites and ceremonies. Priestesses become members of the upper class socially, wielding considerable influence. They are capable of learning Rune magic.

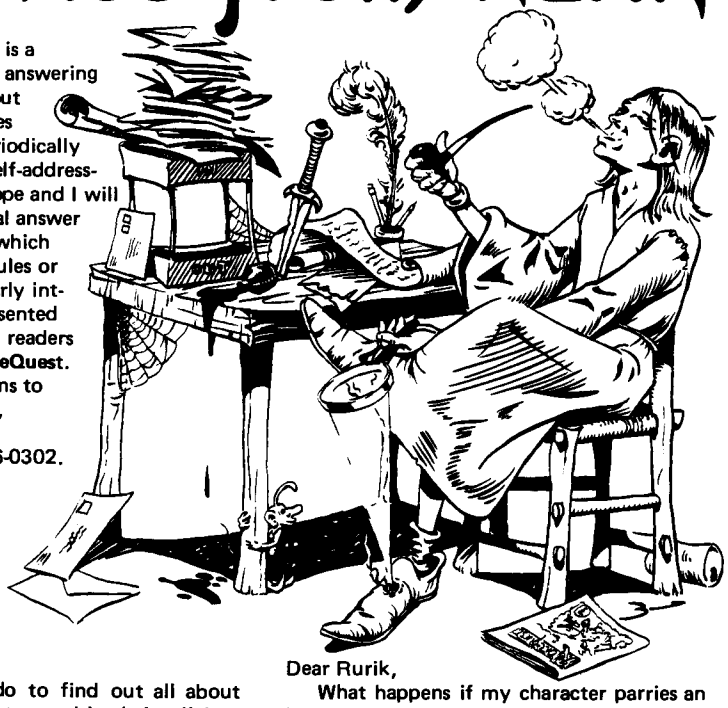
Rune Spells

The following spells are available to all priestesses of Dionysus in the normal fashion: Discorporation, Divine Intervention, Extension I, II, III, Multispell I, II, III.

Dionysian priestesses may also learn the following Rune spells from *Cults of Prax*: Analyze Magic, Berserker, Clairvoyance, Detect Truth, Earth Power, Knowledge, Madness, Peace. □

*See issue 5 of **Different Worlds** for the cult of Apollo.*

Advice from Rurik



Advice from Rurik is a column devoted to answering your questions about the **RuneQuest** rules and will appear periodically in DW. Include a self-addressed stamped envelope and I will try to get a personal answer to you. Questions which clarify important rules or which are particularly interesting will be presented here as an aid to all readers and players of **RuneQuest**. Address all questions to Advice from Rurik, Box 6302-DW, Albany, CA. 94706-0302.

Edited by Steve Perrin

Dear Rurik,

What must I do to find out all about dragonewts? I'm interested in their religion, lifespan, source of their eggs, and many other points.

The best information available was presented in the final issue of **Wyrms Footnotes**, *with about 14 pages devoted to those beasties.*

Dear Rurik,

How does a dragonewt raise his POW above 14, as required for advancement, if he only starts with a 2D6 beginning POW (this yields a species maximum of 14)?

Whoops! With all the languages in Glorantha, it is very easy to misunderstand your sources, as I did when collecting dragonewt information. Consider the species maximum for dragonewts to be 28. The dice given is for beginning dragonewts only.

Dear Rurik,

On page 58 of the **RuneQuest** rules it states: "A Rune lord of one cult cannot become a priest of another cult." What exactly does this mean?

The Rune priest status overrides the Rune lord status as far as becoming a priest of more than one cult. A Rune lord definitely can not be a RL of more than one cult unless they are closely associated cults. Then a character may become a Rune lord of one cult (Orlanth for example) and an associated lord of another (Issaries). He would then be able to advance in the associated cult skills as a normal rune master, and is also subject to all of the cult laws and regulations of the original and associated cults. He is also liable to be attacked by spirits of retribution from both cults for misdeeds.

Dear Rurik,

What happens if my character parries an impaling broo claw with his 2-h maul? Does his arm take damage? Does the weapon? Both?

Also, during another incident a broo attempted to butt my character, who successfully parried with his maul, but this time his weapon had Bludgeon on it. Does the weapon take damage or the head or both? Do damage bonuses for STR and Bludgeon apply?

Wow, what a bunch of questions. If your character is successfully attacked and successfully parries, the parrying weapon takes the damage, except under the special circumstances of attacking daggers and spears. If the maul parries the claw the maul may take damage especially if the claw is particularly large or sharp, in other words, this is up to the referee. The maul with the Bludgeon spell on it would still take damage but the butt would not.

Dear Rurik,

Regarding the casting of spells, when a spell is set in mind through a Battle magic focus can it be thrown again and again (like striking with a weapon) or does it take five strike ranks to ready the spell each time (like firing a bow)? Can a character carry a spell ready for quick use in case of attack or is this too tiring?

Only one spell can be used in one melee round. However, as long as your focus is ready and you are not trying to complete several activities at once you can use the spell at your normal strike rank each melee round without adding the five strike rank preparation time. You can have a focus ready for quick use, which would occur at your normal strike rank. This is not tiring.

Dear Rurik,

What color are trolls?

Trolls are generally greyish skinned, but they also usually have some sort of mottling or spotting in darker colors (such as blue-gray, orange-gray, etc.). If you're interested in obtaining the full scoop on trolls, Chaosium Inc. will be releasing **Trollpak** *in June. It tells everything that you (and dwarves and elves) always wanted to know about trolls.*

Dear Rurik,

If a monster has a chaotic feature to reflect, absorb, or attract spells of a given power does this affect Rune spells as well and if so is this effect halved as in Dispel Magic and Countermagic?

Chaotic features for reflecting, absorbing, or attracting spells work on the same basis as Countermagic and Dispel Magic, in other words, two points of Battle magic equal one point of Rune magic.

Dear Rurik,

Regarding the Sword of Sharpness outlined in the old *Wyrms Footnotes* issue 11, might it be possible for a swordsman to create a sword that was +10% to hit, +2 points to damage, and +4 hit points by going through the ritual again (using two victims)? If so, then it should be possible to increase this again and again by going through the ritual many times.

I'm afraid that the ritual described for Swords of Sharpness can only be worked once per sword. Other rituals must be discovered to create more powerful items.

Dear Rurik,

In **Borderlands**, the new **RuneQuest** scenario pack, a reference is made to a spell called Alter Spirit in the description of the Alter Creature spell used by Waha Rune masters to obtain allied spirits. Is Alter Spirit the same spell? Also, is this an exception to the rule that allied spirits can not have CHA?

The Alter Creature spell of the morokanth is a different spell than the Waha Alter Spirit spell. The former affects INT, CHA, and the biological systems of an intelligent being and turns it into an animal (or vice-versa). Alter Spirit takes a creature and alters its INT alone, turning it into an allied spirit. Allied spirits are never considered to possess the CHA of leadership qualities.

Dear Rurik,

Can you give me a rough idea of the number of Lunar troops in Moonbroth, Pimper's Block, and Corflu? I have some information on the number of troops in Pavis from one of the poor souls involved in the *DunDraCon* trollball affair.

The last time I was in Moonbroth there seemed to be about 500 troops there, and approximately the same number in Pimper's Block. The garrison of Corflu numbers about 1000. Of course, any time that the liquor train from Dagori Inkarth arrives the numbers swell. □

RuneFix 1

By Greg Stafford

The following changes have been adopted in the Chaosium house campaign and are recommended by Greg for all *RuneQuest* campaigns.

Teaching Skill

There is a distinct difference between being able to perform a skill and being able to teach it. Therefore, we have instituted a new skill for *RQ*, called Teaching.

Teaching is a Communication skill. Beginning skill is the same as the Communication (Oratory) bonus. There is no cost for learning this skill since no one teaches it: you cannot teach someone how to teach. It can be improved only through experience: a character must successfully teach someone something before he may advance in the skill.

A teacher may teach someone else a skill only as well as he knows it. However, it is not necessary to know a skill at 90% to teach it. He can certainly be taking students who are better than the teacher, but they cannot learn anything that way.

To qualify for a teaching skill experience roll, the teacher must have successfully taught for at least four weeks. There may be any number of students taught during this time, just so long as the students learned the subject. However, for the students to automatically learn something, the teacher must make a successful teaching roll. Otherwise, the students must make their own experience roll to learn.

Example: Rurik Runespear is trying to teach a bunch of students how to use the 2H spear with shield. His own skill is 90%, but his teaching skill is only 20%. Rurik rolls his Teach skill for the week, but, as usual, blows it with 48. Therefore, his students must make their experience rolls to have learned from all the practice and lectures they were exposed to.

Bosh the Blockhead, one of his loyal retainers, has been training in the 2H spear and shield during that session. He is only 25% at it, but spent his money and time to try to learn more. Since Rurik did not make his roll, Bosh must try from experience instead, having a 66% chance to learn (his INT of 6 impairs him the other 9%). He rolls a 37 and learns anyway, despite Rurik.

Rurik will have no opportunity to have learned how to teach any better. (Nor is he much richer since, as a Rune lord, his money goes to the temple.)

Speaking, Reading, and Writing Languages

The Read-Write skill in the languages has always bothered me, for in my opinion the skills are quite different, requiring entirely different abilities to perform although they are quite obviously related. With the introduction of the communication skill category, I can see an opportunity to make changes. I propose these changes.

illustrations by David Dudley

Speaking a Language is a communication skill. However, most languages have a beginning level of 0%, unless they are related languages (like Old Pelorian and Lunar tongues). Also, some tongues cannot be spoken at all, or only with great difficulty by differing races. (Old Wyrmish, for instance, is extremely difficult for humans to speak.) These differences should be reflected in different costs to train in the languages.

Reading a Language is a knowledge skill. It is possible to read a language without speaking or writing it. Except for the magical languages, which require an entirely different mind-set to read, languages have the same general costs to learn to read. Magical languages are the elemental languages.

Writing a Language is a knowledge skill. However, it is impossible to write a language without reading it as well. Therefore, a writing skill can never be greater than the reading skill for the same language.

Remember, too, that some languages (like Spirit Speech) have no written form, especially in areas where writing materials are scarce. Some, like Praxian, have only very rudimentary written forms. Naturally, there is no reading skill for languages which have no writing skill.

Learning Languages

The alternate system of learning a language as detailed on p. 48 of *RQ* is hereby eliminated as a method of learning a language.

It is possible to learn a language by speaking it with natives, etc. but in order to do so a character must spend almost all of his time in a place where the language is being spoken. With this method, the maximum improvement is 5% per 4-week period. To have learned this way, the character must make both a use roll and an experience roll.

Initiates and Cult Spirits

It is possible for initiates to get special cult spirits. To do so, they must have performed some outstanding task or proved their loyalty through long (2+ years) service. If these conditions are met, the high priest of a temple which has the ability to give spirits may choose to reward the initiate. (Only the larger religions have this ability, and even then not all temples will be able to do so. This is a very special ability, and it should be treated that way.)

When an initiate has received permission to attempt this, he must pay a non-refundable fee of 5000 L to the temple for the honor. Then, on an appropriate holy day the priest will bless the object which the spirit will go into and then summon or awaken the spirit. Normal spirit binding rules then go into effect, with the exception that the spirit will not possess the binder if it wins.

There are three possible ways that the cult spirit may be bound, awakening an animal, binding the spirit into a cult object, or binding it into a crystal.

Awakening an Animal is done only with cults which have an appropriate animal. This method uses the current POW of the animal, then awakens its INT to 3D6 level, rolled by the referee.

Binding into a Cult Object or Animal is done where proper, but only the appropriate cult objects are used. Note that some cults have both animals and objects. Spirits used here are always of POW 3D6 and INT 1D6. Initiates must sacrifice one point of characteristic POW to properly enchant the item to hold the spirit.

Binding into a Crystal is also possible if the initiate can provide the crystal. The capacity of the spirit will be POW 3D6 and INT 1D6

APPROPRIATE ANIMALS AND OBJECTS

Daka Fal – clan totem, if any (rare)
Storm Bull – horned helmet
Waha – riding animal
Eiritha – herd animal
Humakt – raven, wolf, sword
Seven Mothers – mourning dove
Pavis – hammer
Yelmalio – spear, vrok hawk
Issaries – staff, mule
Chalana Arroy – butterfly
Lhankor Mhy – quill pen
Orlanth – shadow cat, sword
Kyger Litor – insect
Zorak Zoran – mace, skull
Aldrya – elf bow, plants
Primal Chaos – none
Malia – fly, parasite
Bagog – scorpion
Thed –goat
Vivamort – bat
Thanatar – none
Krarsht – none
Crimson Bat – none
Nysalor – none
Mostal – body armor
Yelm – hawk (eagles for kings only)
Ernalda – pig, snake
Magasta – fish (especially sharks)
Eurmal – raven, spider, hare
Zola Fel – fish
Foundchild (Hunter) – dog, missile weapon
Gorakiki – subcult insect
Aranea – spider
Xiola Umbar – bat
Argan Argar – rat

Familiars

A familiar is defined as a bound spirit which is in the body of an animal. This definition does not include allied spirits.

A normal person is used to the sensory input from himself (only). It is possible to get used to the sensory input from a second creature as well, but not a third. Other spirits may be bound into other objects, but not living creatures. Thus, a given individual may have only a single familiar at a time.

Possessed creatures are those which have a spirit in the body which is not a spirit of that type of animal, such as a wolf or rock spirit bound into a hawk body. Awakened creatures may have their INT awakened by a special ceremony.

Possessed animals can always be detected by natural or awakened animals as being possessed. This is due to the influence of the various animal gods. For instance, if you were to drive out the soul of a wolf, the Wolf God will know of it. Each wolf has a direct and instinctually close contact with the Wolf God, and all will resent the theft of one of their bodies. This resentment may result in outright hostility and attempts to kill the possessed body, thereby vindicating the original soul which was slain, or it may take less hostile form such as simply ignoring the animal and refusing to aid it. (After all, you can't expect butterflies to attack each other!)

Possessing spirits must learn the skills of their new body. It is impossible for a dog spirit to immediately understand how a bird body works, or for a human spirit to know how a horse body works. In these cases, the possessing spirit will begin with a basic skill of 25% + characteristic bonuses. All other experience of any type must be learned. There are no teachers to show birds how to fly, wolves how to track, or so on.

Awakened familiars are created by awakening the innate intelligence of the familiar through proper invocation of the appropriate animal deity. Many non-animal deities have special relationships with animal gods, and can awaken the appropriate spirits. Humakti, for instance, can awaken raven and wolf spirits, though their god is not an animal

deity. In awakening a spirit, the original spirit remains intact, but bound through the magic of Spirit Binding to the person. Awakened spirits do not incur hostility from natural animals, who are unable to tell the difference in any case.

Binding Spirits

To bind a spirit into a familiar or crystal, a procedure must be followed: a priest, shaman or other holy person with the appropriate connections must accompany the would-be binder to a place where spirits may be found. Such places are called Spirit Places and are discussed later. At the spirit place, the holy person must perform a day-long ritual to establish a spell to contact the spirit world. The would-be binder must participate in the ceremony. When the ceremony is finished, there will be an 'overlap' between the mundane and spirit planes. The would-be binder is protected from spirit attack as long as he remains within a certain area, defined in the ritual. From that spot, he can see the spirits which exhibit preliminary interest in participating in the rite. He will be able to see onto the spirit plane as if using a Detect Spirit spell. There may be more than one spirit interested in the spirit combat, and all will be visible to him. If interested, the challenger must give his challenge and leave the safety of his protected area. This will dissolve the area, making it impossible to return to safety without binding a spirit. Any spirits interested in the combat will come forward. If more than one are interested, the spirit with the largest POW goes first. Spirit combat then begins, as in *RQ*. Note that some spirits may have the same spells to protect them as a challenger has, and if so will cast them before combat. After the spirit combat ends, the holy person will dissolve the spell of the ritual, breaking the link between the spirit and mundane planes. The holy person will be able to identify the type of spirit which has been bound, possessed the challenger, or been destroyed.

The Spirit Place

There are places where the mundane plane and the spirit plane lie close together. These are usually places where great amounts of magical energy have been discharged, such as in a battle, divine marriage, or other magical action of great note.

Some spirit places will be of the general type: use the chart below for determining the type of spirit available. However, many will be dominated by the original participants from the action which formed the place. For instance, a site of a great Arkat/Gbaji battle will have mostly troll and chaotic souls, some human, and a random assortment of generalized types.

Spirit places are relatively rare. Stormwalk mountain is a well-known, guarded Orlanthi site. There will be not more than a single site per 1000 square miles (app. 1700 square kilometers).

It is considered to be bad luck to attempt to bind a spirit with someone you do not know in attendance. In such circumstances, the stranger may be there to defend the spot from being robbed. If he were to attack someone who was attempting to bind a spirit, things would get quite dangerous.

Some people make an effort to defend their spirit place from outsiders. They may do this just to keep the resources for themselves, or they may do it for religious purposes.

Spirits

When summoning s spirit for binding, first find its POW. Use the Spirit Contact Table, *RQ* p. 43 to determine this.

Once bound, it is necessary to find the spirit's type, then its INT, if appropriate. First roll on the table(s) below. Then, if necessary, find the spirit's INT as well. Spirits with spells always have INT as well.

GENERAL TYPES OF SPIRITS

D100	*Spirit type*
01-04	Darkness Spirit
05-06	Darkness Spirit with INT
07	Darkness Spirit with spells
08-11	Water Spirit
12-13	Water Spirit with INT
14	Water Spirit with spells
15-18	Earth Spirit
19-20	Earth Spirit with INT
21	Earth Spirit with spells
22-23	Rock Spirit
24	Rock Spirit with INT
25-28	Fire Spirit
29-30	Fire Spirit with INT
31	Fire Spirit with spells
32-35	Air Spirit
36-37	Air Spirit with INT
38	Air Spirit with spells
44-45	Copper Spirit
46-47	Tin Spirit
48-50	Bronze Spirit
51-52	Silver Spirit
53-54	Quicksilver/Aluminum Spirit
55-56	Lead Spirit
57	Gold Spirit
58	Iron Spirit
59-60	Fungus Spirit
61	Fungus Spirit with INT
62-63	Primitive Green Plant Spirit
64-66	Flowering Plant (non-tree) Spirit
67	Flowering Plant Spirit with INT
68-70	Tree Spirit
71	Tree Spirit with INT
72-96	Animal Spirit (see Animal Spirit Chart)
97-00	Chaotic Spirit

Animal Spirit Chart

The following chart is suggested for determining the type of animal bound or otherwise encountered by an explorer of spirit places. An animal bound into a familiar which is of a different type must learn the skills new to it. For instance, if a beaver spirit (small herbivorous mammal) is placed into a tiger body (large carnivorous mammal), the possessed tiger would have its fighting skills at beginning percentages only, though it would still have good skills in Listen and Scent.

D100	*Animal Type*
01-08	Herbivorous Insect
09-20	Predatory Insect
21-27	Crustacean
29-32	Other Arthropod
33-34	Cephalopod
35-40	Other Invertebrate
41-45	Small Fish
46-50	Large Herbivorous or Grazing Fish
51-55	Large Predatory Fish
56-58	Amphibian
59-60	Herbivorous Reptile
61-65	Carnivorous Reptile
66-68	Waterbird
69	Flightless Bird
70-72	Herbivorous Bird
73-75	Predatory Bird
76-78	Small Herbivorous Mammal
79-80	Small Carnivorous Mammal
81-82	Large Herbivorous Mammal
83-85	Large Carnivorous Mammal
86-00	Intelligent Being

ANIMAL TYPE EXAMPLES

Type	*Examples*
Herbivorous Insect	locust, bee, cockroach
Predatory Insect	guard beetle, praying mantis, wasp
Crustacean	lobster, crab, barnacle
Other Arthropod	centipede, spider, scorpion
Cephalopod	octopus, squid
Other Invertebrates	clam, worm, jellyfish
Small Fish	trout, flounder, piranha
Large Grazing Fish	stingray, ocean sunfish, carp
Large Predatory Fish	shark, grouper, pike
Amphibian	frog, newt
Herbivorous Reptile	tortoise, sea iguana
Carnivorous Reptile	all snakes, alligator, snapping turtle
Waterbird	duck, gull, heron
Flightless Bird	penguin, ostrich, demi-bird
Herbivorous Bird	dove, rooster, songbird
Predatory Bird	crow, owl, vulture
Small Herbivorous Mammal	rabbit, rat, marmoset
Small Carnivorous Mammal	weasel, shrew, bat
Large Herbivorous Mammal	horse, elephant, deer
Large Carnivorous Mammal	hyena, lion, wolverine
Intelligent Being	troll, human, elf, dwarf, etc.

SPIRIT INTELLIGENCE

INT is determined according to the following chart. If a spirit is not specifically listed as having INT or spells on the General Types of Spirits chart, then it has an INT of 0. Animal spirits have INT on a roll of 1 or 2 on a D6. Only use the following chart if the spirit definitely has INT.

Elementally oriented spirits (including rock spirits) have an INT of 1D6.

Plant spirits have an INT of 2D6.

Animal spirits have an INT of 2D6.

Intelligent Being Spirits generally have an INT of 3D6.

Spells

Spells should be those that are common to the spirit plane, or which are elementally appropriate. Appropriate spells should be obvious. Spirits of fire will have Ignite, Light, or Extinguish, and so on. Spirit Screen is common amongst all spirits.

Spirits with spells will know either 1D8 points of spells, or up to their INT limit, whichever is lower. □

TERRAFORMING part one

By Doug Houseman

NEWLY OPENED! 105-852 FOR SETTLEMENT

First in an exclusive series of articles

The Terrax Corporation announced today that the long awaited opening of 105-852 will come this week. After almost a century of work, Terrax will turn the completed planet over to the major owners tomorrow and the first city ships will load before the end of the month. Terrax, reputedly the biggest terraforming organization in the Imperium, released this information from their corporate headquarters on Capital.

Over 20 planets have received the Terrax treatment in the 300 years of the company's existence. The megacorporation has more business than it can handle. Rumors are circulating that Terrax may soon increase its prices still further.

Only the recent crash of one of Terrax's long range scouts has brought to light the operations and capabilities of this megacorporation.

HISTORY

685 Terrax founded as Terrax Terraforming Inc. within the Solomani sphere.

722 Pirates destroy almost completed planetary atmosphere worked on by Terrax, as well as some Terrax ships.

726 Pirates badly beaten by Terrax and Solomani navy ships.

731 Terrax terraforms 817-122, unwittingly destroying the planet's previously undetected intelligent lifeforms. Company accused of genocide.

735 Imperium seizes all Terrax assets and property as punishment. A nationalized Terrax plagued by problems.

789 Terrax rejuvenated by Imperial navy.

820 Terrax sold to Epprine family after numerous accidents.

890 During the Diawel crisis, Terrax reportedly plots with Zhodani. Epprine family destroyed by navy.

1002 Admiral Jacsey becomes corporate head of Terrax.

TERRAX POLICY

Admiral Jacsey is a hard taskmaster. He will not tolerate any deviation from his own Commandments of Terraforming. These rules lay down the basis of operation for the company. Each of these rules was learned the hard way, and Admiral Jacsey does not want to repeat the lessons. The commandments are:

1 – Always pick a lifeless planet.
2 – Make a complete survey.
3 – Ensure the system has enough mass to support the job.
4 – Engineer the planet for easy travel and good weather unless otherwise specified by the owners.
5 – Ensure that 40 percent or more of the planet's surfact is water when the job is done.
6 – Ensure an orbital inclination of 30 degrees or less.
7 – Provide at least a full square kilometer of cropland for every three planned inhabitants.
8 – Locate city sites at least 300 kilometers apart.
9 – Be sure of financial guarantees.
10 – Do not take anything for granted.

Some of these rules explain themselves, others do not. Hiring is usually done straight out of the merchant academies or advanced engineering school.

The job is for life, and you must renounce your citizenship (except Imperial) and all old loyalty oaths and take up an oath only to Terrax. Few if any short-term help is hired, with the exception of mercenaries while the worlds are being settled. Terrax enjoys almost the same immunity and sovereignty that the Traveller's Aid Society enjoys. Admiral Jacsey does not play games with anyone and arms his ships to prove this fact.

WHAT IS A WORTHY PLANET?

Terrax defines a worthy planet in many ways. Someone must want the planet developed badly enough to pay for its terraforming fifty years before it will be completed.

Terrax charges very high rates and normally asks for large financial guarantees in advance discouraging those not committed to terraformation. Company documents found in the crashed scout ship show that Terrax believes there are five reasons to terraform: location, unusual value, military worth, monied interest, whim. These reasons are, according to Terrax, behind 97% of the cases they have

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Admiral Bertrand Jacsey

illustrations by Alf Klosterman

ADMIRAL JACSEY

Sector Admiral Jacsey (Imperial Navy Retired) was born in space on 275-0944 Due to regular longevity drug treatments, Jacsey appears to be about 40 years old, though his chronological age is 161 years. He was born of rich parents and was part of the fringe of the royal court. Young Jacsey became a companion and confidant to the young prince. When the Prince was sent to the Imperial Naval Academy for training, Jacsey went along. An honor graduate, Jacsey was offered an opportunity to go to flight school. In flight school he proved to be both a natural pilot and an outstanding navigator. The Prince went back to court upon completion of training but Jacsey found a home in the Imperial Navy. On his very first combat patrol, Jacsey destroyed a Zhodani spy ship and captured part of the crew. The sector admiral took special interest in the young naval officer. Jacsey saw dangerous patrols and heavy battle duty during the next twenty years. His promotion was rapid and he proved that he was not an armchair warrior. Jacsey replaced the old Sector Admiral when the Admiral died. Jacsey was 44 at the time. For the next 17 years, his navy sector was considered one of the finest in the Imperium and Jacsey often personally led his ships into battle. Jacsey eventually retired to take the helm of Terrax. He felt that Terrax was the ultimate answer to the end of war and oppression. During the last century, Terrax has grown to be the most respected and feared company in the galaxy.

TRAVELLER PROFILE: ADMIRAL JACSEY

9AABDE Age: 47 (161 calendar years; slowed aging induced by drugs)

SKILLS.

Blade 2	Admin 2	Interrogation 2
Carousing 1	Instruction 2	Fleet Tactics 4
Liason 4	Handgun 2	Recruiting 2
Survival 1	Zero-G Combat 1	Pilot 4
Vacc Suit 1	Eng 1	Navigation 2
Computer 1		

Honor Graduate: Imperial Naval Academy, Imperial Flight School.

seen. Let's look at each in a little more depth.

Location – Planet location is the major factor in Terrax's historical files. Several types of location are advantageous for prospective customers.

One is that the system in question is located on a major trading route but is only being used as a fuel stop and not much more. The main is the planet is uninhabitable, costing major trading companies a great deal of potential revenue.

Another factor is the establishment of a new trade route or shortening of the length of jumps required to go between major trade centers. Money-hungry merchant lines and sector governments snap up this type of opportunity in a hurry.

Also, whole new sector or subsector to commercial trade is a good factor. This is normally a major industrial planet's way of opening new markets and obtaining raw materials.

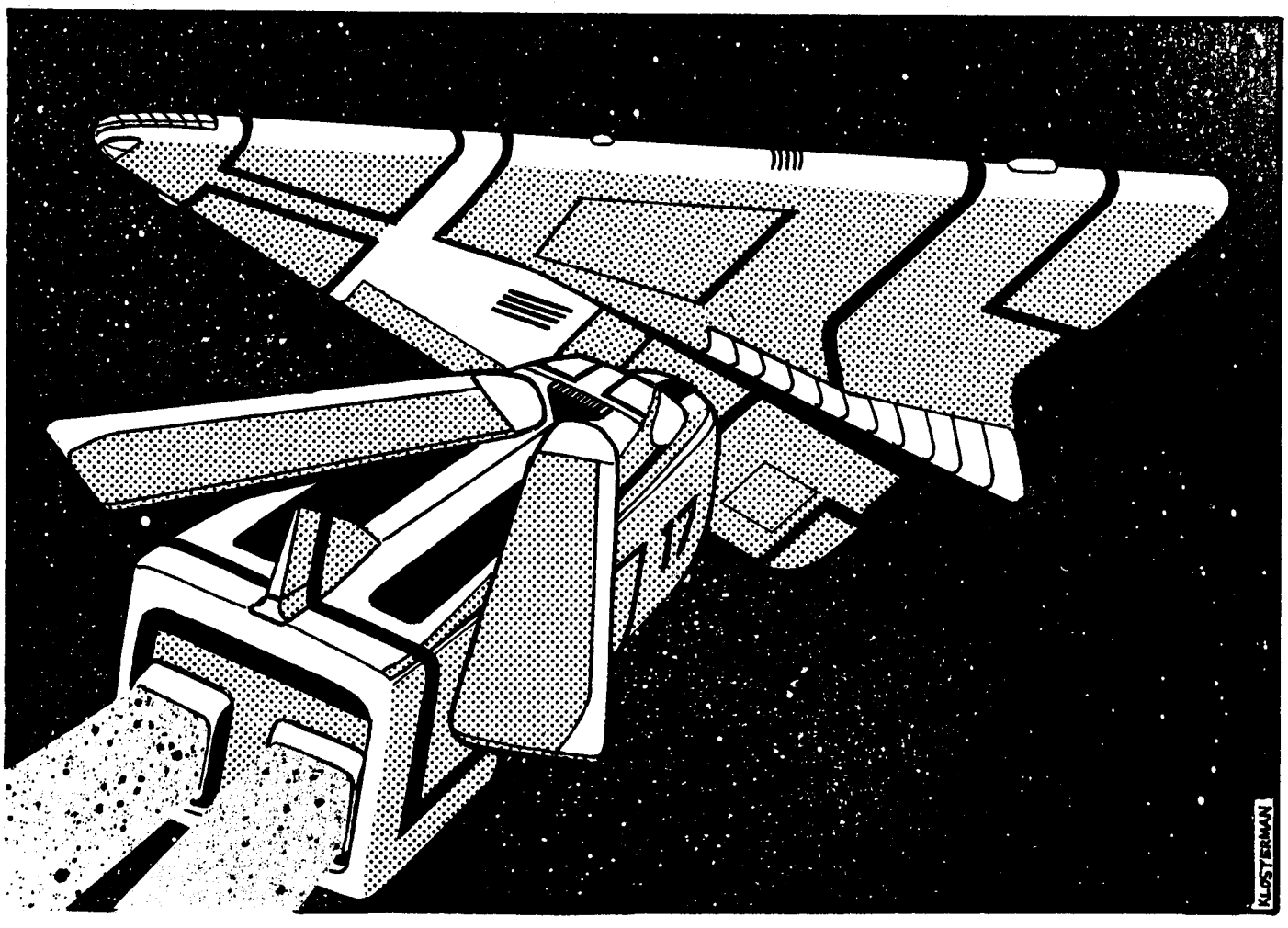
The fourth factor is one that Terrax seems to favor the most, that of being very near several overcrowded planets. This is the best money-making situation for Terrax. Not only can they terraform the planet at a profit, but they can sell part of their share of the new planet's surface, for a further profit, to rich families from the overcrowded planets. Due to the fact that there are many potential settlers, such planets require less preparation prior to settlement. There will never be a lack of monied settlers from the overcrowded planets willing to purchase the available land.

Unusual Value – Material things that are normally scarce go up in value. Planets of unusual value normally fall into three categories, the first of which are heavy metals planets; planets where fissionables and other heavy metals are found in high concentrations and large quantities.

Another type is mineral planets, planets with high abundance of nonfissionable minerals, mostly metals. With the usual right to retain 10% of the planet's surface for their own use, Terrax has often made more from selling mineral rights to their section of the world than from the original terraforming.

Second category includes gem and artifact planets, the most dangerous of all developmental jobs. One wrongly placed asteroid or fusion charge could wipe out the total value of the world to the buyers. Terrax discourages the development of this type of planet by offering the development with no guarantees at all. Terrax has had too many accidents forming this type of world to make the development profitable for Terrax or the buyers.

Last is the Vacation world. Highly lucrative when formed in the right area, vacation worlds have very small permanent populations. Megacorporations that invest in these worlds are



Name:	**MESSENGER CRAFT**
Cost:	4.7mcr.
Owned by:	Terrax Terraforming Inc.
Designed by:	Terrax Terraforming Inc.
Tonnage:	**7 TONS, 98 CU M**
Dimensions:	**LENGTH: 9 METERS** **WIDTH: 4 METERS** **HEIGHT: 4 METERS**
Crew:	One (pilot)
Performance:	5-G acceleration, no Jump, std power plant
Electronics:	Optional Computer 1
Capacity:	7 passengers or 3 tons of cargo and 1 pax (no computer)
Weapons:	None
Endurance:	30 days
High Guard Statistics:	
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offered a way to reduce their taxes for the coming century.

Vacation worlds are normally built to exacting plans and cost almost double the price of any other, but the contracting party usually makes back the investment within three or four decades after opening the world.

Terrax is currently building two vacation planets. One is to be totally staffed by robots, similar to that old earth legendary park, Futureworld. Terrax hopes that the new robot-staffed park will be as successful.

Military Value -- Terrax must at times bow to the military. Not only the Imperium, but the Zhodani and other empire-type military establishments require worlds to be built to their specifications. Terrax almost never profits on these jobs. The military outfit involved always changes its mind about what it wants, often soon after the area in question has been finished the way the contract originally called for.

Terrax bows to four types of pressure, and, in most cases, is reimbursed at a fair (though non-profitable) rate after the work is complete:

Planned build-ups by decree called for in sector or kingdom budget bills normallycome with no prior warning and cause Terrax a gread deal of disruption. This process normally takes four or five years to initiate, and Terrax can plan on having the job started in ten or twelve years after it is first debated on the assembly's floor.

The next type of pressure is covert interests. They are hardest to deal with because they sign no contracts and fill out none of the guarantee forms. Terrax will deal with these interests only when the interest coincides with the same goal that Terrax has, or undue pressure is brought to bear on the company.

Ordinary scare tactics will not make Terrax do a govenrment's bidding.

The last type of pressure is public opinion. Terrax, like all major corporations, must do some public relations work in order to stay in business. If public relations is such that it may cause Terrax problems in the future, Terrax will do a project without pay. In the final stages of the project, Terrax will almost always have a buyer for the world, and often, in the long run, turns a profit on such jobs.

Monied Interest -- In all cases, money talks at Terrax. No wealthy buyer has ever been turned away without a hearing. Terrax will listen to a wealthy buyer at any time, so long as he can produce 25% of the estimated cost of the operation as collateral. Terrax will investigate and report to the buyer as swiftly as possible.

Ethically dubious motives will cause Terrax to refuse to proceed with the project, not because Terrax is high-minded or moral, but because the company dislikes dealing with liars.

Monied interests fall into three categories. First is the single wealthy buyer who, for some reason, wants a world of his own to rule and play with. These people are rare but do exist.

Megacorporations that are planning a major operation needing a world all their own on which to do experiments or set up major manufacturing operations requiring special environments are the second type. Terrax has even terraformed a world so that the atmosphere would contain 30% chlorine gas to facillitate a special chemical plant for one of the major drug companies in the Zhodani sphere.

The third category includes Terrax's own profit/loss analysis of a particular world. Currently, Terrax has about 5 planets in various stages of completion available for any buyer having the ready cash to buy them.

Whim – The most dangerous and most profitable reason of all is whim. The buyer of the company decides on the spur of the moment, for a reason known only to the buyer, to have a particular world terraformed. About 3% of Terrax's business is done this way, but 10% of all profit is generated from this type of operation.

THE INITIAL SURVERY

Once a system has been selected for possible terraforming, the initial survey crews go out to decide which world in the system is most suitable.

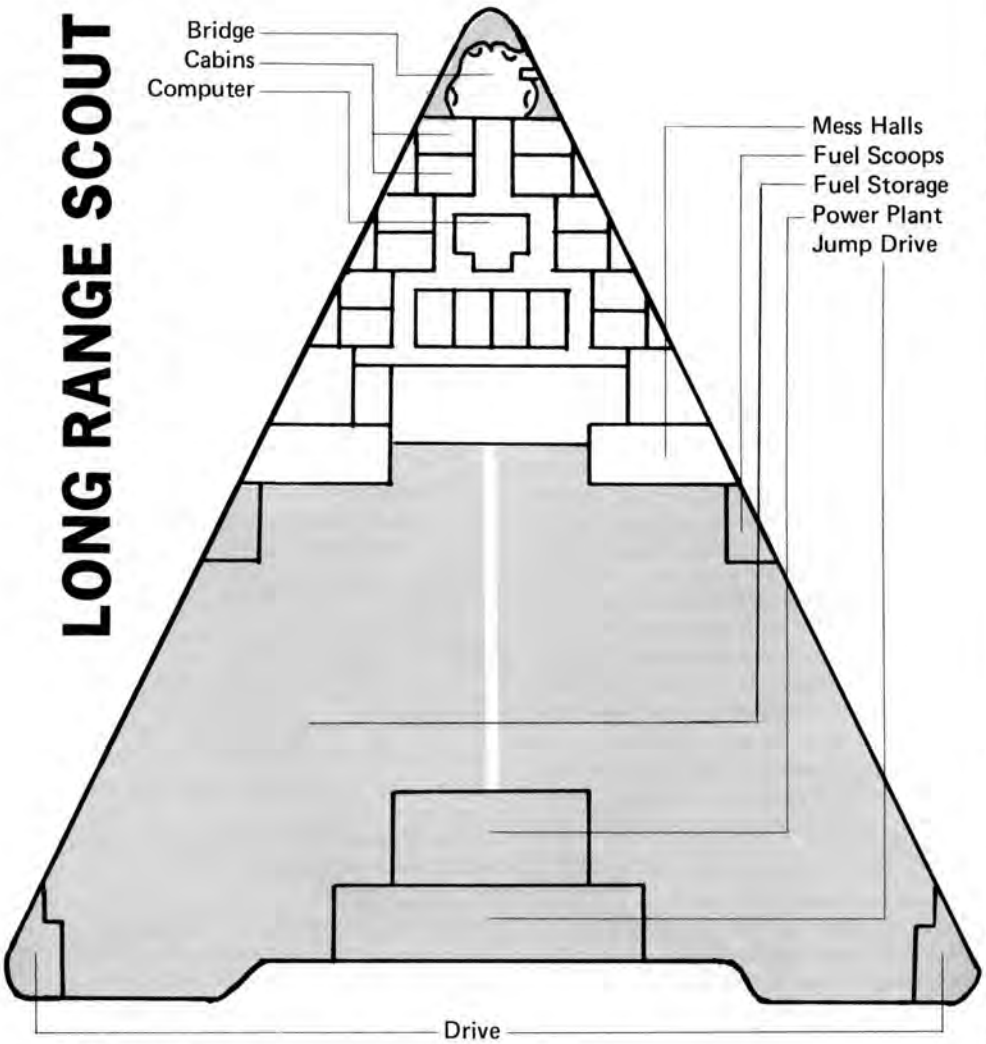
The first ship on the scene is usually the Terrax long range scout. The scouts, with their sophisticated weapons and science crew will map the best route to the system and do the first survey.

The scout's ability to Jump-1 six times before refuelling allows it to enter uncharted space and refuel as necessary from gas giants or planetary oceans through the use of its fuel purifier, but the ship will not be endangered if fuel is not readily available.

The scout's report contains two vital pieces of information: the best Jump-1 or Jump-2 route to the system with locations for tanker craft if necessary and results of the first survey.

USES OF THE LONG RANGE SCOUT SHIP

The long-range scout ships are used by Terrax headquarters for several missions. They are used to recruit new personnel on backwater planets. They explore areas that are not completely surveyed or ferry small contingents of highly trained specialists to meetings and special jobs. They are equipped to assist any government in time of need. Terrax uses them as armed escorts for other vessels in hostile territory and, of course, for scouting new planets. Terrax admits to owning 30 of these ships, but official government sources state that they possess 100 such ships. This makes them the most numerous of the starships in Terrax's armada.



plans by Doug Houseman

Name.	**LONG RANGE SCOUT**
Cost:	367 mcr.
Owned by:	Terrax Terraforming Inc.
Designed by:	Terrax Terraforming Inc.
Tonnage:	**600 TONS, 8400 CU M**
Dimensions:	**LENGTH: 78 METERS WIDTH: 75 METERS HEIGHT: 3 METERS**
Crew:	**20** (captain/pilot, navigator, medic, two stewards, two engineers, two messenger/pilots, computer tech, four gunner/marines, five mission specialists)
Performance:	1-G acceleration, Jump-4, standard power plant
Electronics:	Computer 5 with consoles in each stateroom and the lab.
Capacity:	20 ton lab and two 7-ton mess. shuttles
Weapons:	**6 TRIPLE MISSILE TURRETS**
Fuel:	384 tons of fuel (total 6 jump and 60 day capability)
High Guard Statistics:	**SD-6141452-000000-00003-2 6**

This survery will tell Terrax if there are planets that possibly fall in the bounds of suitable planets. It will tell Terrax if there are no suitable planets in the system.

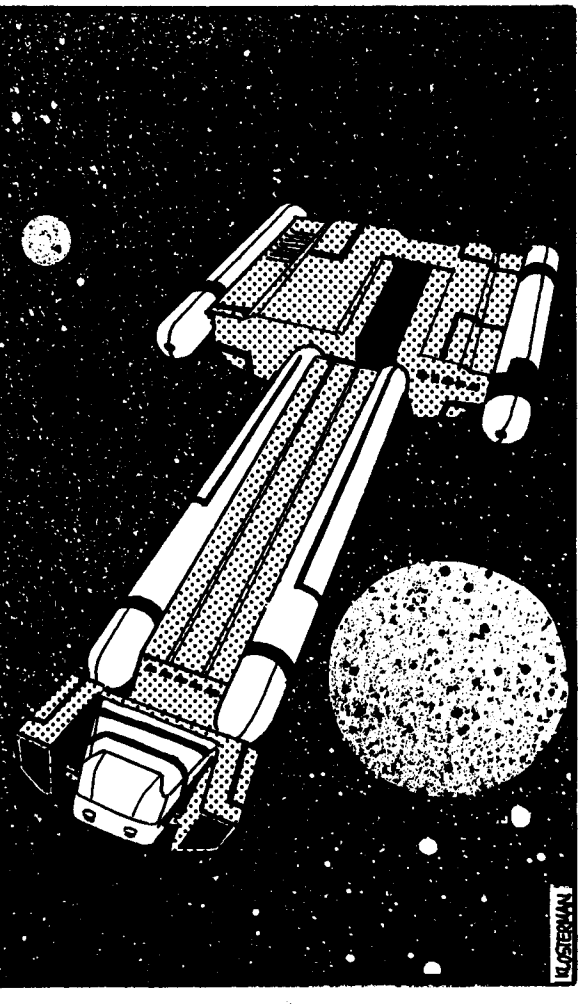
Should the scout's report come back with a positive result, then Terrax will send a lab ship to the system to conduct a detailed survey.

The scout ship will have answered only two questions; is there life on the target planet? And, if the answer is no, is there enough mass in the system to support the terraforming operation?

Terrax will not terraform any planet with life on it – if there is life, the survey will end and the project will be aborted.

With only the two most basic questions on terraforming answered, the lab ship has a large task before it. The detailed survey it is required to perform will last from one to three years if it is to come to a successful conclusion.

The lab ship is specifically designed to survey planets in detail and to report its findings to the corporation. Terrax holds all these reports in the strictest security and never releases the results of a negative report to the public or even the party that initiated the request for the survey.



The lab ship crews are carefully selected for a combination of skills and compatibility. Since Terrax does its own surveys, the data correlation is about 99% when compared with the final results.

The large computer center of the lab ship is designed to hold all the raw data in ready storage with all of the processed results and conclusions.

Any new data that does not match already drawn conclusions causes all the data on that area of study to be reanalyzed. In addition to the crew, the ship carries two to four six-man ground teams for the purpose of taking core samples and studying seismic faults. Using modular cutters (see ***Journal of the Traveller's Aid Society*** no. 5 and 8) the ground teams establish their base camps and proceed to drill for core samples and explosive placement. The ground crews also do extensive surveys for life, both above and underground.

The lab and survey teams attempt to answer some questions. If they cannot answer them satisfactorily, then the planet is abandoned. The questions follow.

Is there life on the planet? The desired answer is no. To find life on a planet is the quickest way to cause Terrax to abandon a survey. Destroying an environment in order to make it suitable for something else is not Terrax's goal. Terrax wishes to make dead worlds live, not live worlds dead.

Is there enough mass in the system in the form of asteroids or moons to do the job of terraforming? With insufficient mass to reform the planet's surface into the desired format, a costly job of importing mass must be performed. Terrax would much rather bombard a planet with asteroids than nuclear devices which may leave parts of the planet uninhabitable for centuries. Even the cleanest thermonuclear devices are not very clean when used to move mountains and oceans.

Is there water or ice in quantity in the system? Water is needed to cover much of the planetary surface when terraforming is completed. The transport or synthesis of water is costly and time-consuming. If the raw elements are available in the system, and not locked into complex compounds, Terrax will consider continuing the project. For planet 105-852, the water was locked up in 37 large icy asteroids. These were brought to the planet and melted to form oceans, rivers, and lakes. A good ocean system combined with a highly stimulated weather system builds soil faster than any other method (other than indigenous life).

Is the planetary gravity between 0.7 and 2.0 gees (gees are a measure of gravitational force as measured on the planet's surface. One gee is equal to a single Earth gravity – 9.8 meters per second squared), and will the gravity stay within those limits once terraforming is completed? ***Homo sapiens*** is most comfortable between these limits. Most of the technological innovations that man uses to sustain his environment function best within these limits. Due to the amount of mass added to the planet during terrain construction, the gravity of the planet may increase by as much as .3 gees. 105-852 had an original gravity of 1 gee and has a final gravity of 1.1 gees.

Does the world have a planetary temperature that can be regulated between 10 and 40 degrees Centigrade? The temperature range is critical for the well-being of the planet's population and the amount of the planetary surface that is usable. A lower range of temperatures drives the population towards the equator. Higher temperatures drive them to the poles. Planet 105-852 has a mean temperature of 12 degrees Centigrade.

Is the planet tilted on its axis to between 15 and 35 degrees? If the planet is not tilted, the seasonal changes bringing some weather patterns, ocean currents, and soil renewal will not occur. The world will need to artificially generate weather in order to remain viable. 105-852 has a tilt of 17½ degrees.

Is the planet's orbit too eccentric? If the orbit is too eccentric, the seasonal temperature changes will be too radical to control. 105-852 has an orbit that is almost circular.

Does the planet spin on its axis with a period of less than 60 standard hours? If the planet does not spin on its axis or if the standard day is longer than 60 hours, the day to night temperature shift is too great for much plant and animal life. 105-852 has a rotation period of 41 hours and a nightly drop of 25 degrees (Centigrade) in temperature.

Does the planet have a well-defined fault structure? If not, the results of asteroid collisions cannot be predicted with accuracy. A well-defined and semi-active fault structure assures accurate prediction of the results of Terrax's planetary bombardment.

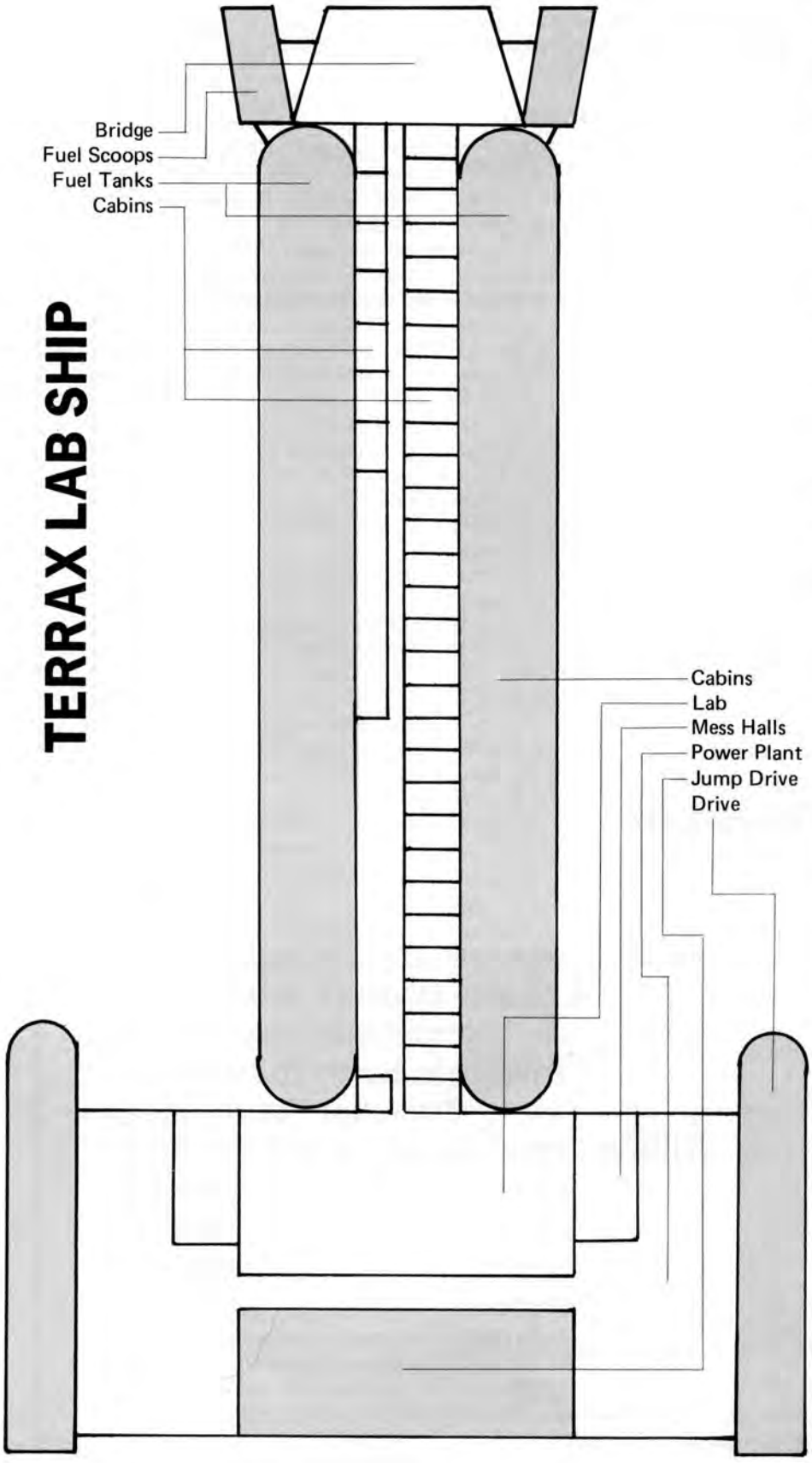
Is the core of the planet liquid? If not, the planet is much harder to terraform and there is a chance that it may disintegrate after two or three hundred hits. The liquid core allows the planet to absorb shock waves. Also, a liquid core allows planetary engineers to open volcanoes for localized terrain reformation, and allows them to move continental plates to form mountain ranges.

Does the planet have at least 10% of Earth's standard atmospheric pressure? An atmosphere is needed so that dust and dirt will fall back to the ground slowly and over a wider area. An atmosphere will carry away heat from an impact site and allow the area to cool. It will also hold volatiles and keep them from escaping into space.

Does the planet have a magnetic pole? This helps to form radiation belts to keep the planet safe from cosmic rays. 105-852 has such a pole.

After these and other questions are answered and properly charted, the initial survey is complete and the large ships can move in for the earthforming process. The lab ship takes a three or four month stand-down period and then continues to another job. □

TERRAX LAB SHIP



Name:	**LAB SHIP**
Cost:	1212.7 mcr.
Owned by:	Terrax Terraforming Inc.
Designed by:	Terrax Terraforming Inc.
(Tech level 14)	
Tonnage:	**1500 TONS, 21000 CU METERS**
Dimensions:	**LENGTH: 132 M WIDTH: 72 M HEIGHT: 21M**
Crew:	**26** ships company **48** scientific
Performance:	3-G acceleration, Jump-4, Powerplant 5
Electronics:	Computer 9 (lab and main computer) Com 1 lab-dedicated computer
Capacity:	100 ton lab module and 48 science crew, 2 mod. cutters, 2 spare mods, and 2 7-ton messengers
Weapons:	**15 TOP-MOUNTED TRIPLE MISSILE TURRETS**
Fuel:	**6**
	TURRETS
Fuel:	**675** tons of fuel (jump-4 and 30 days end.)
High Guard Statistics:	
LH-A443593-000000-00003-2	
	15

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By Ken St. Andre

From time to time I like to expand upon the mythos of Khazan, city of monsters. This adventure is for all character classes and kindreds regardless of level, and it deals with what may well be the most amazing place in the whole city: Hela's House of Dark Delights.

Hela's House fairly shrieks its magical origin. It is a pyramid on the north side of Great Khazan on the edge of the Noble Quarter built entirely of polished obsidian. Furthermore, it is huge, being ¼ of a mile along each base edge. There are doors along the front edge large enough to admit anything under 100 feet tall. There is also a great sign made of carved and polished ivory. It reads: *House of Dark Delights. Beware of your wish, it may come true.*

A great horde of people enter the House every day and night. Somewhat fewer of them come back out, and they don't always come out in the same condition as they were when they went in. It is well known that the Laws of Khazan do not extend within the pyramid, and that anybody who enters deserves whatever he gets. Legend has it that Hela was a goddess in her own world before coming to Khazan and that she could challenge the power of Lerotra'hh if she wished to make a fight of it. At any rate, her magic is both extremely powerful and extremely subtle – those who experience it sometimes don't know they have been changed for weeks.

This is not your ordinary adventure with a plot. It is more like going into an expensive store and buying something. If you wish, it can be repeated again and again. However, remember that you are dealing with a power that can read your true thoughts and desires below the level of surface consciousness. You may not get what you want – you may get what you need, or deserve. To play you will need the 5th edition *T&T* rules, some scratch paper, and quite a few ordinary dice. It might be helpful to have the Arena of Khazan or the Naked Doom adventure solitaires, but will not be absolutely necessary. Good luck, and be careful! Go to 23A.

23A

Ah! Khazan! capital of the northern world! And what would a visit to Khazan be without a stop at Hela's House of Dark Delights? There are throngs waiting to get in, but as you enter you find yourself alone in a small room. It is dark inside, but your eyes quickly adjust to the dim illumination from the few candles present. Underfoot is a thick soft carpet of some black fur that muffles all sound. Coming toward you is a pubescent Elf maiden of great beauty. She wears a scanty kilt and halter of shiny black patent leather along with long white gloves and boots. In her flowing hair is a tiara set with glittering diamonds and rubies. She leads you to a small table of polished ebony and seats you, asking if you would like some coffee or any other drink while looking at the menu.

You place your order and sit down. Looking around, you notice that the room is vaster than you thought, with a table like your own every 10 feet or so. A minute ago you would have sworn you were alone, but now you can see that you are only one of many. Beautiful Elf maidens flit among the tables like luminous white moths in the darkness bearing decanters of liquid and solid ivory menus. Your girl returns with your drink and menu. She curtsies and hands it to you, promising to return for your selection in a short time.

You examine the ivory tablet. It is carven with strange runes that rearrange themselves in your native language as you watch. (If your character was illiterate, it has just gained the ability to read its native language.) There are six selections. Pick one and go to the indicated paragraph. If you cannot decide, roll one die and try the number indicated. The tablet reads: You have entered the House of Dark Delights, to:

1. Reward yourself	*(Go to 23B)*
2. Punish yourself	*(Go to 24A)*
3. Challenge yourself	*(Go to 24B)*
4. Change yourself	*(Go to 24C)*
5. Obtain something	*(Go to 25A)*
6. Dispose of an item	*(Go to 25B)*

23B

The Elfin enchantress smiles. "It is always a pleasure to grant a reward." She turns the menu over and the runes on it rearrange themselves to spell out the following message:

Hela is always happy to grant a reward; however the Laws of Karma require that the patron describe the action that merits the reward. If the action is deemed worthy, you shall have one of the rewards listed below.

illustrations by Brad W Foster

Your hostess smiles dazzlingly. "Now tell me," she simpers, "what praiseworthy action have you performed lately?" You tell her while she listens in awe. Make your own level saving roll on Intelligence or Luck, whichever is your better attribute. If you miss the saving roll, go to 25C now. If you make it, read on.

"Truly that merits a great reward," she cries happily. "Choose now from the rewards that Hela offers!" The menu displays six possibilities. Choose

Tunnels & Trolls Solo Scenario

HELA

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HELA'S HOUSE OF

one and go to the paragraph indicated or roll one die and take a random reward.

1. Wealth	*(Go to 25D)*
2. Fame	*(Go to 25E)*
3. Personal power	*(Go to 26A)*
4. Good fortune	*(Go to 26B)*
5. Health	*(Go to 26C)*
6. Pleasure	*(Go to 26D)*

24A

When you announce this choice, your hostess becomes very serious and said. "Alas," she cries, "all patrons have the right to seek punishment." She turns over the ivory tablet and you see the Punishment options listed. Choose one of the six and then make your own level saving roll on Luck. If you make the saving roll, go to the paragraph indicated. If you miss it, go to 26E.

1. Loss of money	*(Go to 26F)*
2. Infamy	*(Go to 27A)*
3. Loss of personal power	*(Go to 27B)*
4. Imprisonment	*(Go to 27C)*
5. Disease	*(Go to 27D)*
6. Pain	*(go to 27E)*

24B

Her eyes sparkle with excitement. "Hela is happy to offer a challenge to all who dare!" she cries. "Come with me." She takes you by the hand and leads you out of the room of the tables. While you are walking she asks what kind of challenge you would like. Choose one of the following and go to the paragraph indicated.

1. Your fighting skill	*(Go to 27F)*
2. Your Intelligence	*(Go to 27G)*
3. Your Luck	*(Go to 27H)*
4. Your own limits	*(Go to 27I)*

24C

The Elf girl bends down and takes your face in her cool delicate hands and stares deeply into your eyes. (If your character is unnaturally large, she will levitate to face you and look through the windows of your soul.) "Truly," she whispers, "I do not believe your spirit matches your bodily form. Come with me, please." She leads you out of the room of the tables. You soon find yourself in a corridor of coruscating lights. They get ever brighter and more dazzling until you must close your eyes to protect yourself. Even then it seems that the light pours through and floods your brain.

Turn to section 2.41.2 in the *T&T* rules. For each letter in your character's name, count down one on the Monster Table. If you reach the bottom, return to the top and keep counting. (For example, if your name were Fred, you would count down Dragon, Goblin, Ogre, Orc. Your char-

The Great Chamber of Books and Scrolls, 27G

DARK DELIGHTS

acter would then become an Orc.) Then multiply by the multipliers listed. If you are a type that changes into the same type (a Troll who changes into a Troll, for instance), you will become a super example of that monster type. Go ahead and multiply your attributes by the multipliers anyway. When you are finished, go to EXIT.

25A "You can purchase anything for a price," says your hostess. "Turn over the menu and tell me what you wish to obtain." Choose one of the categories from the list below and go to the appropriate paragraph.

1. Any ordinary commodity (from food to metal to consumer goods of any type)	*(Go to 28A)*
2. A magical weapon	*(Go to 28B)*
3. Magical armor	*(Go to 28C)*
4. A magical power	*(Go to 28D)*
5. A deluxe staff	*(Go to 28E)*
6. The perfect friend	*(Go to 28F)*

25B "You wish to get rid of something?" asks your hostess. "Tell me, is it of a magical nature?" If the answer is yes, go to 28G. If your reply is negative, go to 28H.

25C The Elfin girl leans forward impulsively and kisses you. "What was that for?" you ask. She smiles. "I'm sorry," she tells you, "your deed was not worthy of a greater reward, but thank you for telling me about it. I have given you the gift of self-esteem. You will be very pleased with yourself for the next 24 hours. And now it is time for you to leave Hela's. Please come with me." She takes your hand and leads you out. Go to EXIT.

25D The girl snaps her fingers and dice spill out of the air onto your table. (Roll one die for each level your character has obtained. Example: a second level character rolls two dice.) She looks at the total, multiplies by 100, and tells you that amount of gold pieces have just been deposited to your account at the Temple of the Money Gods. You need only go over and claim them. Then she tells you it is time to leave. Go to EXIT.

25E As you finish your tale, the Elf girl beckons to the darkness and a strolling minstrel approaches your table. He carries a silver-stringed guitar, and you recognize him as John Taliesin, the greatest balladeer in the world. "Quiet, everyone!" he shouts. "I have a song to sing." Many faces turn in your direction. Then John Taliesin composes his latest and greatest ballad, immortalizing your story in perfect iambic pentameter." When he finishes, there is a deafening applause.

"This song shall be sung by minstrels throughout Rhalph for the next hundred years," promises the Elf. "Now it is time for you to leave." Go to EXIT.

26A

The Elf girl takes your hand and leads you out of the room. For some time you wind through a maze of obsidian passages with barely enough light to see the pale form of your guide. Finally she brings you to a golden statue of a skeleton. "Reach out and touch it," she tells you. You obey, and a magical charge courses through your body. If you are a first level character, go to 28I. If you are higher than first level, go to 28J.

26B

The Elf maiden tells you that you must visit Dyse the Goddess of Fortune, and leads you out of the room of the tables. After traversing many dark obsidian tunnels you come out before a statue made of many different metals all joined together. It portrays a radiant woman with two faces, one bright and smiling, the other dull, pitted, and weeping tears of blood. If you came here from paragraph 23B, kiss the bright face and go to 28K. If you came here from anywhere else, you are handed a cup of tears to drink. After drinking, go to 28L.

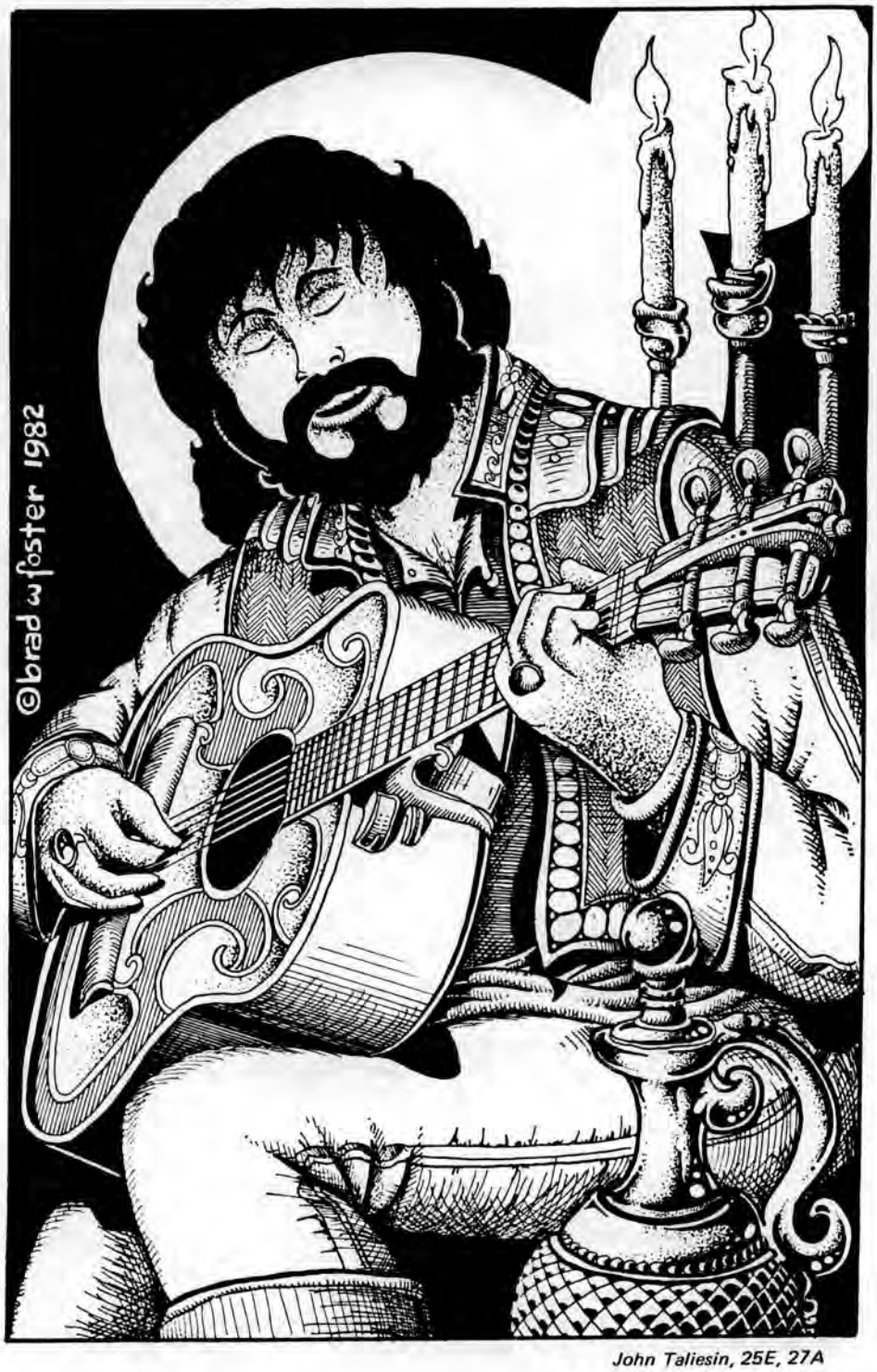
26C

To your amazement, the Elfchild spits on the table. But instead of saliva, you see a plain copper ring. "Wear this," she tells you, "and you will be immune to infectious diseases. Furthermore, while wearing it, you will regenerate damage done in combat. (You will recover 1 point of damage every two minutes while wearing the ring, back to your normal CON rating.) But, if you ever lose the ring, or speak of its powers, they will vanish." You put on the ring. You now have your health. She takes you out of the House of Dark Delights. Go to EXIT.

26D

"And what is your pleasure, O my master?" asks the Elf-girl. The ivory tablet lists three possibilities. Pick one of them and go to the appropriate paragraph.

1. Love/sex	*(Go to 28M)*
2. Food/drink	*(Go to 28N)*
3. Entertainment	*(Go to 29A)*



John Taliesin, 25E, 27A

26E

The punishment appropriate to a sinner like you has been determined by a higher power. Your hostess gestures and you find yourself helplessly paralyzed. Two very large and ugly Trolls then appear and lift you up. For many minutes the Elf maid leads you all through lightless corridors. Go to 26B and start reading with the second sentence.

26F

"It has been our pleasure serving you. It is now time to leave the House of Dark Delights. Please come again when you are wealthier," says your hostess. (You do not know it yet, but all the wealth you have stored in any institution or in any hiding place is now lost to you. It has been magically transported to Hela's treasury with a 20% tax given to Lero-

tra'hh. Furthermore, any gold pieces you may be carrying have been changed into an equal number of silver pieces. All jewels have been replaced with glass. You will not discover this until you have exited.) Go to EXIT.

27A

A strolling minstrel with a silver-stringed guitar approaches your table, takes one look at you and composes a limerick of ridicule. "Who was that?" you ask. "That was John Taliesin, the greatest singer in the world," the Elf tells you, "and his limerick will be repeated for 100 years. Now it is time for you to go." (You don't know it yet, but your Charisma has just been reduced to 3. This is a permanent and unalterable change [i.e., your Charisma rating can't be changed by magic, not even by dungeon level magic) except for level bonuses. You may use level bonuses to raise your Charisma again.) Go to EXIT.

27B

"As you wish, so be it," she says sadly. She walks off and returns quickly with six small cakes. "Eat at least one of these!" she orders, and you are compelled to do so. If you're really feeling destructive, eat more than one. For each cake you eat, roll once on the table below. The table determines which attribute is reduced. To reduce an attribute, take your level number, add one to it, then divide that number into the attribute rating being reduced.

1. STR	*3. LK*	*5. CHR*
2. IQ	*4. DEX*	*6. SPD*

After you have reduced one or more attributes, she leads you out of Hela's. Go to EXIT.

27C

She tells you to follow her. As you walk through the obsidian pyramid, it grows ever darker until the Elf maiden is only a dimly seen ghost in front of you. Finally you come to a door marked EXIT in runes of fire. She motions you to walk through. (As you pass through the portal, your Constitution rating instantly is halved – something you won't notice for quite some time.) If you are a Warrior or a Rogue who knows no magic, go to paragraph 7A in *Naked Doom*. If you know any magical spells, go instead to the fifth paragraph on page 3 of *Sewers of Oblivion*. If you do not have the solitaire adventure called for, you will find this character imprisoned beneath the pyramid until such time as you obtain the necessary dungeon and complete this adventure.

27D

You must be sick to want to be sick. Your hostess leads you out of the Great Chamber and through many tunnels. At one time you find yourself walking through a pool of stagnant water that comes up to your chin. The roof is so low that there is no room to fly over it. (If you have *Sewers of Oblivion*, turn to page 47 and roll one die to learn what disease you have contracted. Your version of the disease is immune to all magical cures. You will recover from it when you have gone up 2 levels in adventure points. If you do not have *Sewers of Oblivion*, you will contract rickets and terminal halitosis. Your legs become very weak, and you have the worst mouth and body odor in the city of Khazan. Reduce your Speed and Charisma by half. This disease is incurable. Not even dungeon level magic will affect it.) Go to EXIT.

27E

The Elf girl tells you to follow her and leads you out of the Great Chamber. Your path leads steadily down until at last you enter a fully-equipped torture room. "What will it be?" she asks. "The whip, the rack, hot irons, the thumbscrew, amputations, crushing, or something worse?" If you choose something worse, go to 12. If you accept one of the ordinary tortures, go to 29B. If you tell her you've changed your mind, go to 29C.

27F

"Do you want a physical contest or a magical contest?" she asks. If you choose physical, go to 29D; if you choose magical, go to 29E.

27G

Your hostess leads you out of the Great Chamber and into a room filled with books and scrolls. Then she hands you a list of questions to answer, not ordinary questions, but extremely difficult ones such as "How old is Lerotra'hh?" She tells you that all of the answers can be found in the books in this room, and that you have one hour to answer all questions. Then she leaves you alone. Time fairly flies until her return. (Make your own level saving roll on Intelligence.) If you make the saving roll, add whatever you made it by to your IQ to get a new IQ rating. This represents excess knowledge you picked up while looking through the books. If you missed the saving roll, subtract the difference you missed by to get a new IQ rating. If your IQ rating falls to 0 or less, you burst your brain and died here.) She says to you, "I hope you enjoyed the challenge. Now it is time to leave." Go to EXIT.

27H

"Come, you will enjoy yourself more in the casino," the Elf girl tells you. She leads you from the room of tables to the casino. The two places are totally different. The casino sparkles with light, and people crowd elbow to elbow. There is only one game in Hela's casino. The wheel of fortune! But this wheel is unusual. The bets are all or nothing, and the wheels have no numbers. Instead, when you place your bet, you lay your hand upon a golden bar and an image of your face magically appears on one of the spokes of the wheel. When the wheel is spun, the faces flash off and on. If your face remains on the wheel when it stops, you are a winner. The odds against you are equal to your own character level number, and the chance of winning depends on your Luck. (Make your own level saving roll on Luck. If you make the saving roll, go to 29F; if you miss, go to 29G.)

27I

Your hostess leads you out of the Great Chamber, through many black tunnels, and into a small room with a golden throne in it. She tells you to sit down, and as you do, clamps rise out of the chair to secure you at wrists, ankles, and throat. She walks over to a nearby wall and throws a lever. Strange energies flood your body. Make your own level saving roll on all attributes but Speed. If you exceed the saving roll required, add the difference to the attribute to raise it to a new level. If you fail the saving roll, subtract the difference from the attribute to a new lower attribute. If any attributes fall to zero or less, except Charisma, you will die. When you have finished making all six saving rolls, and if you still live, you will have a feeling

of exhilaration, knowing that you were tested to the utmost. Your hostess will now lead you to the exit. Go to EXIT.

28A The Elf girl leads you to the way out. "When you walk out this door," she explains, "you will find yourself in the Great Bazaar of Khazan in front of the very merchant who can sell you what you need or want. Tell him Hela sent you and you will get a special deal. Goodbye now!" Go to EXIT. (Assume you acquired whatever you wanted for a fair price.)

28B "Magical weapons are not cheap," your hostess informs you. "We have three types: those that cost 10 times the normal price, those that cost 100 times the normal price, and those that cost 1000 times the normal price. Unfortunately, I am forbidden to tell you what their powers are until you indicate how much you are willing to pay. If you cannot or will not pay any of these prices, I am authorized to give you a dirk that glows in the dark." Make your choice. If you will pay 10 times their cost, go to 29A; if you will pay 100 times their cost, go to 29I; if you will pay 1000 times their cost, go to 30A. If you take the glowing dirk, you have it, and will be taken to EXIT.

28C "We have two kinds of magical armor," your hostess states, "but they are very expensive. One type costs 100 times its normal value, and the other type costs 1000 times its normal value. If you cannot afford either of these types, I can give you a steel cap that takes three hits in combat instead of one. I cannot tell you what the armor does, until you tell me which you intend to buy." If you want the armor that costs 100 times normal value, go to 30B; if you want the super expensive kind, go to 30C. If you take the steel cap, you have it, and are led out. Go to EXIT.

28D "In order to gain a magical power," the Elf girl tells you, "you must pay us either 5000 gold pieces or all of the wealth which you have, whichever is lower. If you will not pay, you must leave." If you agree to pay, go to 30D. If you refuse, go to EXIT.

28E Your hostess leads you off to see an ancient wizard-smith. On payment of 5000 gold pieces, he gives you a deluxe staff whose name is the same as your own, but which is pronounced backwards: if your name was Tom, you would get a staff named Tom but pronounced Mot. If you cannot afford the staff, the wizard gives it to you anyway, but takes your left eye to keep until you return and pay the 5000 gold pieces you owe him. Go now to EXIT.

28F "Oh thank you, master, you have freed me!" the Elf girl exclaims. "No longer must I slave for Hela." Her image begins to shimmer and when the glow is gone, there is no longer a pubescent Elf beside you, but a fair maiden of your own kindred type. Her attributes will be exactly double yours, and she will be a wizardess of double your own level. She will stay with this character and help it until one of two things happens: your character is slain, or your character deliberately insults the perfect friend. Should either one happen the girl will gain total freedom and disappear. (She explains all this to you later.) Right now she takes you to the exit. Go to EXIT.

28G The Elf girl leads you off through the pyramid and brings you to a small chapel. In this chapel are two holy things, an altar of polished onyx and a statue of Hela of whitest marble with changing opal eyes. If the thing you wish to dispose of is a material object, lay it on the altar and go to 30E. If it is a curse or magical power bound to yourself, embrace the statue and go to 30F.

28H She listens to your description of the thing you want to dispose of, and then says, "Come, I know a buyer for such an object." She leads you to the exit. (When you go through it you will find yourself in the Great Bazaar of Khazan at the stall of a merchant who will give you 10 times the fair market value of whatever you want to sell – no questions asked.) Go to EXIT.

28I A surge of power goes through your body and you gain 1000 adventure points. You are now a second level character, so take your level bonus. Then go to EXIT.

28J You feel a tingle and a new sense of well-being. (It will be some time before you know exactly what happened, but right now roll one die:

1. STR	*3. LK*	*5. DEX*
2. IQ	*4. SPD*	*6. CHR*

After determining an attribute, multiply it by your own level number.) "You have your wish," she tells you. Go to EXIT.

28K The Goddess of Fortune smiles on you. Roll one die and note that number by your Luck rating. That is the number of Luck saving rolls that you will make automatically, regardless of level or die roll. (For example, let us say you have a Luck of 10 and are told to make a 4th level Luck saving roll. You would need to roll a 25, but when you try you only roll a 5. Nevertheless, you would count it as having made the saving roll exactly, although you would get only 20 adventure points for it.) You must use these automatic saving rolls at the first opportunity, and not just when you would've failed. "Time to go, Lucky," says your hostess. Go to EXIT.

28L Your body instantly is wracked with a horrible burning pain. This pain will fade gradually to an excruciating ache which always will remain with you. Because of your continual agony, it will be harder for you to make saving rolls in the future. Your new minimum roll is a seven – you must roll at least a seven to make any saving roll. Go to EXIT.

28M They lead you off to the exit and you are given a free pass for one gala evening at Flaming Cherry's Palace of Pleasure. That place has something for everyone. What your character experiences there is left to your own erotic imagination. Go to EXIT.

28N Your hostess whips out a golden chip and gives it to you.

Golden Skeleton, 26A

Runes on it say, "Admit one to the Banquet of Champions, Summer Solstice." This is a famous six-day saturnalia held twice a year in the Palace of the Death Goddess, and it is the greatest feast and orgy in the known world. Some folks would kill to get a ticket to it, but you have one now. She then leads you off to the exit. Go to EXIT.

29A

Your hostess asks you if you like arts, music, or sports. If you answer art, she gives you a season ticket to the Queen's Folly playhouse. If you say music, she calls over the house bard, John Taliesin with his silver-stringed guitar, to serenade you for an hour. Taliesin is renowned as the greatest bard and poet on all of Rhalph. If you say sports, she hands you a silver chip that is a lifetime pass to the Arena of Khazan. Once your entertainment is over, she leads you to the exit. Go to EXIT.

29B

Several hours of torture ensue. When she is finished, the Elf maid babies your CON back up to normal. Make your own level saving roll on Intelligence to see if the torture affected you mentally. If you miss the roll, cut your IQ rating in half — you are now semi-insane. As a side benefit, take 500 adventure points, and you will always experience pain of any sort as intense pleasure. Go to EXIT.

29C

"As you wish," says your hostess leading you away and to the exit. "But think of the fun we will miss." Unbeknownst to you, you have been penalized 1000 adventure points for cowardice. Your IQ also went up 1 point. Go to EXIT.

29D

Time shifts strangely around you and you find yourself on the sands of the Arena of Khazan. If you are a first, second, or third level character, go to paragraph 10A in *Arena of Khazan* but double the monster rating for the beast. If you are a fourth, fifth, or sixth level character, go to paragraph 11A in *Arena*. If you are seventh level or higher, go to paragraph 12A in *Arena* and multiply the monster rating by your own level number.

If you win the fight in the arena, you may collect your prize and then time will shift around you again and you will be back in the tunnels of Hela's House. Your Elfin hostess will praise your combat skill and lead you to the exit. Go to EXIT.

29E

You are led deep into the pyramid. Waiting for you is a demon-wizard of horrific visage. He looks incredibly powerful, but in fact his powers are exactly the same as yours. Choose a spell and throw it. When you have written down your spell, go to 30G.

29F

The wheel of fortune is spinning. Your face blinks in and out of existence on it. Finally the wheel stops and you see that you have won. You had bet all the money that was on your person, and now you collect your level number times that sum. Your winnings will be waiting for you in the Temple of the Money Gods. Now it is time to leave. Go to EXIT.

29G

For you it is a wheel of misfortune. As it spins your face blinks out of existence and stays out. You have lost all the money you brought with you. Your hostess advises you to leave now, but tells you that you can have one more chance to bet your Luck itself against 1000 gold pieces. If you wish to leave, go to EXIT. If you take the second gamble, go to 30H.

29H

Through the pyramid she leads you to an armory. Every weapon listed in the rulesbook is there. For 10 times the normal price you can buy a weapon that always will do triple its normal damage in dice and adds. (For example, a sax that gets two dice adds would get six dice plus 15 adds.) Buy one that you have Strength and Dexterity enough to use. Then go to EXIT.

29I

She leads you off to an armory the walls of which are made of silver. The weapons within it glitter and gleam with their own fire. Those weapons that have edges are forged of mithril and are fantastically keen. The armory contains all the edged weapons in the *T&T* rules. They get five times their normal dice and adds, and require neither Strength nor Dexterity to use them, seeming almost to fight for themselves. (A sax would get 10 dice plus 50 adds, for example.) Since they

have no DEX requirement, they may be used as a second weapon in combat. Buy one. Then go to EXIT.

30A She leads you deep into the pyramid, to the forge of a wizard-smith. He has only one weapon available and the cost is 1000 times the price in the rules. To see what it is, first roll one die: (1) swords; (2) a class I hafted weapon; (3) a class II hafted weapon; (4) a class III hafted weapon; (5) a spear; (6) a dagger. This magic weapon has the power to bounce any magic spell cast at you back at the sender, and it gets the same number of dice as you have personal combat adds when you are fighting with it. To decide which weapon within a class is available, roll two dice and count down from the top. Doubles add and roll over – if you reach the bottom of the list, return to the top and keep counting. If you have the Strength and Dexterity necessary to use the one weapon available, buy it and go to EXIT. If you don't have the necessary attributes, your guide will take you to buy something more suited to you. Go to 29I where the weapons only cost 100 times their normal value.

30B She leads you off to an armory the walls of which are made of gold pieces melted together. Armor here is kept in complete suits of enchanted steel. Each suit of armor will take 100 hits of damage and weighs only half the normal weight. Buy a suit for 30,000 gold pieces and then go to EXIT.

30C She takes you deep into the pyramid to meet an ancient wizard-smith. This man has crafted a suit of fantasy armor consisting of a demon-faced helm and a shimmering curtain of light. The wearer of this armor is immune to any spell of a level lower than or equal to his own. The wearer also can dodge physical hits by making a first level DEX saving roll. (However, if the wearer misses the saving roll he must take all the generated hits aimed at him – the armor is no protection in that case.) The cost of this remarkable armor is a mere 500,000 gold pieces. If you cannot afford that, your guide will lead you to a place where armor is slightly cheaper. Go to 30B. Otherwise, buy the demon-helm and go to EXIT.

30D She takes you deep into the pyramid to meet Hela herself. The lady in question is tall and thin and incredibly beautiful. She dresses all in green and black and most of her body is masked in a great ebony dragon-helm. She examines you and says, "I know what you need." Roll two dice and check the table below to see what power you get.

2 – Once in any 24-hour period you may teleport up to 100 miles at no cost in Strength.

3 – Magic thrown at you by anyone but yourself dissipates harmlessly if you roll a five or better on two dice.

4 – You may change into the beast or monster of your choice at no cost with a monster rating equal to the sum of double your attributes and change back at will.

5 – You change any living thing you touch with the bare skin of your left hand into a frog with a monster rating of 2. You cannot change yourself this way.

6 – Your touch negates any magical curse or spell on a being if the curse is of a lower level than you are.

7 – You have the power to walk on any solid surface, including sheer walls and ceilings.

8 – You have the power to fly at will.

9 – You have the power of Wizard Speech.

10 – You regenerate combat and poison and disease hits equal to your total CON rating each combat turn. To be slain you must take double your CON in damage on a single combat turn.

11 – You have the power of incorporeality at will. By magically shifting your body out of phase with the rest of the universe, you cannot be hurt by any physical means. You still can cast magic and still are vulnerable to it.

12 – Dragonspeech and the Word of Command. You have the power to speak to dragons and command them to help you, which they will do. You do not have the power to summon dragons when there are none about.

After your new magical power is determined, go to EXIT.

30E The object shimmers and disappears. Hela has negated the curse on you and has added the magical item to her own stockpile of such things. The Elf maid will now lead you to the exit. Go to EXIT.

30F The statue shudders and shrieks once. The curse is gone from you. The Elf maid now takes you away. Go to EXIT.

30G Look up your spell in the rulesbook. Your foe throws the spell right below yours in the rulesbook. (Example: if you threw a Take That You Fiend spell, your foe would throw a Vorpal Blade on its knife and attack you with it in the same combat turn. It would get its hits and you would not be able to defend against the physical attack.) Your foe has exactly the same attributes as you do, except for its CON which will equal double your IQ rating. If you slay it with one spell, you get 1000 adventure points. If it kills you, oh well . . . . If you both live at the end of the spell-casting, take adventure points times 10 for the Strength used in spell-casting. Your hostess will now lead you out of the House. Go to EXIT.

30H Once again your face appears on the Wheel of Fortune. This is a straight 10th level saving roll on Luck (65-Lk). If you make the saving roll, you are given 1000 gold pieces and led to the exit. Go to EXIT. If you miss the saving roll, you lose the bet and pass out. Servants carry you off to the Room of Doom. Go to 26B and start reading with the second sentence.

EXIT Your time in Hela's House of Dark Delights is now finished. Before you is an obsidian door with the rune for Exit etched on its surface in living flame. You are told that you cannot re-enter the House until you have participated in an adventure somewhere beyond the city of Khazan – the Entrance door simply will not open for you. The Elf maid holds the door open and you pass through, back into the mean streets of the city of monsters.

When the door closes there is no sign of the obsidian pyramid. Your experience seems like a dream to you unless you have some physical token to prove its reality. You are totally unaware that half of your life-force has been drained from you at the end. (Reduce CON by half. In case of fractions, round down. A character with a CON of 1 would die at this point.) You have paid Hela's price – hopefully you got your wish for it. □

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Eight New Weapons for RuneQuest

By Paul Cardwell, Jr.

There is frequently a tendency in role-playing games to come up with all sorts of weird weaponry as being the final word in technology. As a result, there is quite properly the restriction in the *RuneQuest* rules giving referees the right to exclude non-standard weaponry.

When new weapons are introduced, the referee should keep in mind the technological level of the late bronze age, early iron age culture *RuneQuest* is played in.

Still, there are a few weapons not included in *RuneQuest* which should properly qualify for inclusion since they were, and in some cases are, used by such cultures. These have probably been omitted from the rules book not because of their technological level so much as the fact that they are not military weapons at all. If used properly, two of them do not even injure the target. Most are either hunting or herding implements, but might have some uses in an adventure or might be used by the natives of the area in which you are adventuring.

Atlatl

The most important of these is almost universal throughout neolithic to early iron-age cultures (the condition in *RuneQuest*). This is the atlatl, to use the Aztec word which has come into the English language. It is still used by Australian aborigines under the name *woomera*.

The atlatl is a stick, about fifty to sixty centimeters long with a hook and handle at one end, and sometimes with a couple of finger holes, at the other. It is used to hook over the tail-end of a javelin or dart to aid in throwing it. A javelin is thrown with a relatively stiff arm, the body and shoulder giving most of the force. With the atlatl, the body and shoulder still give their force, but the elbow is bent with the arm rotating (keeping the same relative elbow angle), and the wrist also snaps forward. The atlatl gives the effect of an extra joint in the arm, giving greater speed and force to the javelin.

The trajectory is flatter, the range longer, and the damage greater than the conventional hand-thrown javelin. Under *RuneQuest* rules, the javelin does 1D10 points of damage, and has an accurate range of 20 meters (although it can be used up to 50 meters, with the accuracy dropping to one-quarter the usual attack chance). The

illustrations by Vince Edwards

atlatl should have a 30 meter range (70 meters maximum range) and do 1D10+2 points of damage. A javelin miss might hit something 10 meters in front or behind, but the atlatl would hit any object at least a meter and a half tall throughout its trajectory. In modern artillery analogy, the javelin is a howitzer and the atlatl is a gun. An atlatl cannot be used from the second rank.

In addition, the atlatl itself (the stick) has the same stats as the singlestick, and the atlatl javelin doubles as a one or two-handed short spear, and can be used as a conventional javelin. It takes longer to hook up the atlatl than to find the balance point of a regular javelin. It also takes two hands to use it.

The atlatl is not a military weapon. There have been no regular armies in the history of the world which used them. They are strictly a hunter's weapon. A look at the basic figures will show the reason why: it just takes too long to train an atlatl user to be worth the slight advantage over the javelin. Therefore, if you use atlatls in your playing, referees should restrict the use of the weapon to characters who have been hunters. Balazaring hunters should definitely use them. Sartarite hunters would probably prefer the

superiority of the composite bow, rather than the slower fire and shorter range of the atlatl, although a Sartarite farmer or herder, or a Praxian foot barbarian could probably use the atlatl. Mounted tribes would never use this weapon. Mountain and forest tribes may prefer this weapon, as they often attack from ambush, and the bow's range is not as valuable as the atlatl's greater damage, particularly against armored foes.

Boomerang

The usual conception of a boomerang as a weapon which returns to the thrower is not quite accurate. The war boomerang does not return. However, it rarely needs to,

for in the hands of an expert marksman, it is a deadly weapon, highly accurate, and sufficiently deadly that the loss of the returning ability is negligible. Size for the war boomerang ranges up to three feet. The path of the war boomerang is still curvilinear.

For those who want their boomerangs to boomerang, I have included stats for both kinds. A culture using these weapons might find the returning form useful either for hazing or herding quarry towards a killing ground or ambush or perhaps as a defensive weapon to suppress enemy missile fire.

Lasso

There are two types of lassos. The thrown lasso is the familiar one from rodeos and westerns. The standing end is made fast to the horn of the saddle, a running loop (one that can change size) is made in the other end, and it is thrown over the target, trapping it in the loop. It requires a hard rope and considerable practice to handle properly.

A less familiar type, but more common in the history of the world, is the pole lasso. Western culture became most familiar with it through contact with the Mongols, who still use it for their ranching. You can occasionally see it in action on TV when *Hatari* is on the late show, as it was

NEW WEAPONS FOR RUNEQUEST

Type	*Name*	*STR*	*DEX*	*Damage*	*HP*	*Cost*	*Enc*	*Range*	*SR*	*Basic*	*05-25*	*30-50*	*55-75*	*75+*
Javelin	Atlatl	9	11	1D10+2	10	50	2	30m	1/MR	05%	300	800	1500	EXP.
The atlatl itself is Enc 1, and the javelins are Enc 1. This is a two-handed weapon. It can be used along with a small shield only.														
Boomerang	Return	9	11	1D4	8	50	½	50m	S/MR	05%	500	1000	2000	EXP.
Boomerang	War	13	9	1D8	10	40	1	30m	1/MR	10%	300	800	1500	EXP.
Lasso	Thrown	9	13	–	5	15	1	10m	1/5MR	05%	500	1000	1500	EXP.
Lasso	Pole	9	9	–	4	12	3	3m	1/MR	20%	100	300	800	EXP.
Bolas	Bolas	9	13	1D4	5	15	2	15m	1/MR	05%	300	800	1500	EXP.
Whip	Bullwhip	9	9	1D4	12	20	1	5m	0	10%	300	600	1000	EXP.
Trap	Caltrop	–	–	Special	10	5	(8)	0	4	–	–			
Caltrops do damage (usually) only to the foot of the victim. Damage done is equal to one-half the damage bonus of the victim.														

used for collecting zoo animals before the tranquilizer dart gun was developed.

The lasso is attached to the end of a pole (an adventurer's lance?) and thus the loop is kept open and can be placed over the target, requiring far less skill and being far more effective against a target with a high Defense.

The differences in HP and cost are due to the harder rope of the thrown type. Pole lasso stats include the pole. A fumble in either type entangles the user or the mount in the rope with falling damage (if running at the time) and takes 1D4 rounds to untangle.

After successfully catching the target, there is another factor to consider. If the body is caught, the resistance chart is used, matching STR vs. STR as in grappling. If the head is caught, it is the same, but the STR of the one using the lasso is doubled. If a leg is caught, the target must roll DEX as a percentage to keep from falling; the lasso user's STR is doubled in using the Resistance Chart.

Bolas

Bolas are listed in *Foes* under Bolo Lizard Clan, but the implement does not appear anywhere else in *RQ* literature. The bolas is still used by Argentine gauchos, but its use goes back to neolithic times as a hunting weapon. The gaucho uses them against the legs of livestock, and neolithic hunters used them against large waterfowl (the whooping crane may have started down its road to near extinction in the late ice age due to hunters using this weapon).

The bolas consists of two or three weights, usually encased in leather pouches for padding, attached to a cord joining them together. The bolas is held in the middle of these cords, swung around the head, and thrown with a snap of the wrist so that the weights fly outwards, revolving. The intent is to wrap the cords tightly around the target, immobilizing, but not necessarily doing damage.

Because the ideal way to use a bolas is to immobilize the target, not just damage with the weights, damage is only done by the weapon if the bolas-user rolls equal to or higher than half his normal percent chance to hit. If he does damage this way, he has no chance of entangling his target. If he rolls a special roll. he both entangles the target and does damage. For example, a character with a 50% ability in bolas throwing will entangle his target on a roll of 25 or less on D100, and will merely cause damage on a roll of 26-50.

Bullwhip

After the chronicled adventures of Indiana Jones, I'm surprised this one hasn't turned up before. Still, the referee should keep an eye on what a player-character can do with this device. In several films I have seen a bullwhip used to wrap around a convenient tree limb and swing the hero out of danger, after which the whip obediently uncoils and is again available as a weapon. Personally, I would tend to trust it even less than Tarzan's vines.

Still, it would be a logical part of the gear of a herder, teamster, caravaneer, slave merchant, or even a general, all-purpose villain.

The whip, like the pole lasso, is a weapon of fixed range. It is useless beyond its range, and it can only be used to attack a target at equal to or more than half its maximum range. Within that range, the whip is useless. The whip will wrap around its target (as with a lasso) on any Special to hit roll (20% or less of the needed number). If wrapped, play as with the lasso, except that it will loosen after one round.

Caltrops

Caltrops were rarely used in the bronze age, but came into existence about the time that cavalry supplanted char-

iots as the main equestrian military troops. The most common type of caltrop consists of four spikes arranged like the points of a D4, a tetrahedron. They are light; eight would add up to only one ENC point. They always land with one point upward, so they can be thrown into place rather than be carefully planted. A thrown rock skill is needed to place them in the desired location. Scattering them strategically may ensure that any mounted pursuit will have to stop to clear them manually before continuing.

This is of obvious usefulness to adventurers on foot being pursued by mounted enemies. However, they must be used in an area that the enemy cannot simply bypass. A Protection spell is often used to protect a mount against them.

Caltrops may have some advantages for ambush, as they will stop the movement of mounted forces in situations where they may otherwise try to run the gauntlet.

Dropped Rocks

Flying intelligent creatures with prehensile abilities (griffins and hippogriffs, for example) can use the Drop Rock skill. They must have the rocks accessible and have time to pick them up and take off with them in order to use them in an attack. Skill with dropped rocks is developed separately for right, left, and both hands.

The weight limit for the rocks is half the creature's ENC (its flying ENC). Damage is 1D4 per ENC of the rock, plus 1D6 for a 1.1 to 3 meter drop, 2D6 for a 3.1 to 6 meter drop, 3D6 for 6.1 to 9 meters, etc. The higher the drop, the greater damage (because of greater velocity), but the chances of hitting decrease because of greater distance from the target. For each meter of range beyond 3 meters, decrease the attack percentage by 05%.

For example, a griffin with 60% in Drop Rock, attacks with an ENC 6 rock at an altitude of 9 meters. The rock will do 6D4 + 3D6 points of damage if it hits, but 9 meters of height subtracts (9-3=6) 6x5 = 30% from attack chances. The griffin has only a 30% chance of hitting its target.

There is no need for a maximum velocity figure in all this because long before that point is reached, the inaccuracy factor (-05% per meter over 3) will make that irrelevant.

For those using the Optional Combat Rules (*RuneQuest* page 100) the rock can crush. There is no possibility for an aimed blow.

As for dodging, the usual Defense would apply. Mounted characters use their mount's Defense, and a forequarters hit hits the rider instead. Remember the inaccuracy factor for high altitude.

Other weapons might be dropped by these beasts. If the attacker has an Ignite spell, a keg of lamp oil might become a somewhat less potent molotov cocktail. One of our griffin player-characters has a nasty habit of picking up enemies it has killed by claw and beak and dropping them on survivors. We don't let this do the D4 per point of ENC damage since they aren't as hard as rocks, but it eliminates the need to search for properly-sized boulders.

Because of the vertical angle, there is a different hit location table for humans and similar bipeds. Simply roll 1D10+10 for location. For quadrupeds, you may wish to ignore all leg hits. Snakes, wyrms, dragonsnails, and the like would not differ from their normal hit location tables. A walktapus also rolls 1D10+10. □

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REVIEWS

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URAGYAD'N OF THE SEVEN PILLARS
THE DUNGEON OF KING LOUT
C&S SOURCEBOOK II

WORLDS OF WONDER

By Steve Perrin
Chaosium Inc.
$20.00
Reviewed by C.D. Martin

Worlds of Wonder (WOW) is Chaosium's entry-level role-playing system. *WOW* contains three role-playing games: *Magic World, Superworld* and *Future•World*. If a gamemaster allows it, characters can be used from any world for adventures in the other two.

Entry-level means that a role-playing game (RPG) is easy to learn, simple to play and cheap. An entry-level RPG is often a simpler version of another game. *Basic/Expert D&D* came out after *Advanced D&D*. *Arduin Adventure* is a simpler *Arduin Grimoire*. *WOW* is the son of *RuneQuest (RQ)*.

Entry-level RPG's are for beginners. Experienced gamers also buy them for a change of pace. Both groups may move up to a larger system by the same company.

Worlds of Wonder contains the first entry-level science fiction and superhero role-playing games.

Basic Role-Playing (BRP) by Greg Stafford and Lynn Willis is sixteen pages long. It is the starting point for the three *WOW* games, and two other Chaosium products: *Call of Cthulhu* and *Stormbringer*. *BRP* uses the *RQ* characteristics: strength, constitution, size, intelligence, power, dexterity and charisma. They cannot be increased nor do they affect skills.

The combat system is *RQ* without Hit Locations. The excellent *RQ* resistance table is retained. First Aid is added to a number of skills from *RuneQuest*.

There are a few problems. The only weapon that can attack and parry in the same round is the two-handed spear. You should use one attack and one parry for all weapons as in *RQ*. Only a third of a page is devoted to monster creation. I find these guidelines both vague and misleading. Does a big dragon really have 40 points of armor?

Steve Perrin wrote all of the other books in this set. Each is eighteen pages long. They are filled with examples of character creation and play. Each set of rules ends with a three-page mini-adventure.

Magic World brings money, training and magic to *BRP*. Critical hits and fumbles are added to combat and magic. A damage bonus is given for great strength or size. A magic user may increase his power characteristic.

There are four character classes. Rogues begin with five years of experience. They have such skills as Fine Manipulation and Cut Purse. If a Warrior can roll the sum of his characteristics or less on D100, he also begins with experience. Sages know all seven sagecraft skills but they are limited in their use of weapons and skills. Warriors and rogues may become sages. All three may become Magicians.

Mages are the most powerful characters. They can increase their power to 25 points. A magician may become a sorcerer by sacrificing one point of power to create a staff whose power equals his own. This takes six months and a great deal of money.

A mage starts with four spells and can keep spells equal to or one half of his intelligence in memory. He can transfer spells from his book to his memory. A spell may be cast as many times as the mage is willing to put a point of power into it. Putting extra points into a spell increases its effect. Other characters may learn 1 - 4 spells.

There are only twenty-four spells but they are the best set I have ever seen. They cover almost all possible situations — you can even use a Change spell to turn a prince into a frog twice his size. There are actually twenty-seven spells because Conjure/Dismiss Elemental must be learned for each of the four types. Six other spells are reversible.

Magic World magic is more powerful than *RuneQuest* magic. It is also more difficult to use. A mage must both cast the spell as a skill and then overcome the target's power on the resistance table. A mage's skill with a spell can be improved.

There are two minor problems in the magic system. I don't know what happens when an Enhance/Diminish spell reduces a character's SIZ to zero. The victim may have to fight microbes or he may turn into a black hole. In *RQ* a resistance table roll of 05 or less always succeeds. I suggest the same should apply in *Magic World* so characters stand a chance when facing a powerful mage. Alternatively, you could let Enhance/Diminish affect POW.

There are no necromantic spells. But if you follow my suggestion on Enhancing POW, you can invent the two-minute zombie by enhancing a corpse to one point of power and then Controlling it. If you replace Control with Speak to Mind, you have a 'commune with dead' spell.

A dozen monsters are detailed. Hit Points are now the same as size. I hope this idea spreads — it is the most logical approach to hit points.

Superworld is the world of comic book heroes. Because the game is set in our world, the rules can concentrate on character generation. After you roll up a character, he has the sum of his characteristics as Hero Points. You may expend points to increase characteristics, improve skills or purchase any of thirty powers. You gain Hero Points by accepting disabilities: a blind character who can live for only ten minutes in a vacuum gets 15 points. Successful adventuring also yields Hero Points.

You need to buy an Energy Supply to run powers such as Energy Porjection, Flight, Insubstantiality, Mind Block or Size Change. Absorption converts enemy attacks into usable energy. Powers such as Martial Arts and Supersenses do not require energy. You can take powers as either natural abilities or artifacts. The cost of Flying is the same whether willpower or an antigravity belt is used.

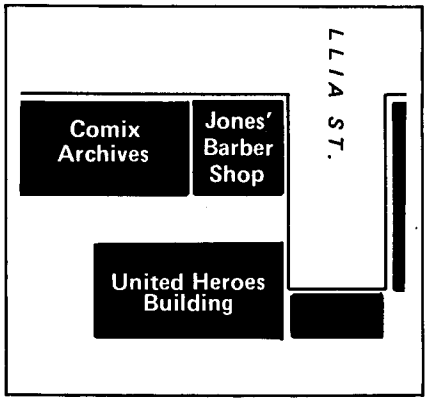
The combat system puts guns in the game. It also allows players to knock villains through walls. Combat can be very funny. Death is a rare event. If they can be rushed to a modern hospital, characters can survive with negative Hit Points.

It is hard to talk about realism or accuracy in a superhero game. However, the attention to detail in *Superworld* is so great it must be considered a complete role-playing system. Of the three games, this one has the greatest staying power.

Eric Goldberg has long threatened to produce a science fiction RPG without spaceships, so we can avoid all those improbable dogfights. Steve Perrin has beaten him to the punch with *Future•World*. The Third Empire uses matter transfer gates instead of spaceships. New planets are found by focusing gates on predicted locations. Sometimes gates pass into other universes — this is one way to link the games.

Before play begins, players gain six years of experience in one or more of six careers. You start as a Civilian, the only career which can give you trading skills. ICE (Imperial Corps of Engineers) is an elite security force which protects the gates. The Scouts and the Army are the two other military careers. A Science career is the only way to learn abstract skills. You can be a criminal at any time if you have never been an ICE-man. However, you must first take a dishonorable discharge if you leave the scouts or army for a life of crime.

The Third Empire must deal with four intelligent races. The insectoid Quertzl and reptilian Sauriki hate the Empire almost as



Physical frailty of character, either impa
or totally disabled, such as character
blind, missing one eye, minus a leg, g
epileptic fits, etc.
Psycho-social frailty of character, giving
character a mental or cultural proble
such as recklessness, a major phobia,
anti-Communism, a moral code again
life, etc.
Special weakness of character, giving hin
by being within 10 meters of a certai
item.
1D6 per melee round
2D6 per melee round
Item is very common (fire, water

much as they hate each other. The ursoid Rumahl have joined the Empire. Robots are set free after they pay for being built. Players may be human, Rumahl or Robots.

Future•World has the usual science fiction arsenal: firearms, lasers, blasters (plasma guns), missiles, grenades and force swords. High-tech armor, including force fields, keeps the players alive. The combat system is lean but good.

As you would expect, *Future•World* is the weakest of the three games. You cannot pack all the skills, alien encounters and superscience civilization of a full-sized game into fifteen pages. As a game of exploration and tactical combat, *Future•World* works very well.

Worlds of Wonder comes in a very sturdy box with a beautiful cover by Jody Lee. Inside are the four rule books, dice and playing aids. The dice are a D20, a D8, a D4 and three D6s. A four-page play aid sheet helps you to smoothly merge the games, eg. Protection spells are good against lasers but not against blasters. There is a two-page map sheet of the "City of Wonder" where all three worlds meet.

There are four character sheets for each game. The *Superworld* sheets are very nice. Each has a line drawing of a man or woman in tights. Each figure is in a different pose for you to costume and color. There is also a sheet of twenty-five figures in front and back views. These may be copied, cut out, folded and taped to a penny. The effect is much like Steve Jackson's *Cardboard Heroes*. Unfortunately, you can't individualize the figures because they are silhouettes rather than line drawings.

My only other complaint is about dice. A game system based on percentile rolls needs two D20s and only one is provided. Perhaps the three D6s should have been left out instead.

There is very little wrong with *Worlds of Wonder*. All the rules problems I found were grey areas experienced gamers can handle. It is impossible to make a perfect game, so beginners might need a small errata sheet.

All three games work as RPGs. Some of the superpowers of *Superworld* could be given to monsters in *Magic World*. With care, you can play all three games together. *RQ* players can easily add elements from all three games to their campaigns.

Worlds of Wonder is a superior product. If Chaosium backs it up with prepackaged scenarios, it will be with us for a long time. I highly recommend it. □

76 PATRONS

By Loren Wiseman, et al
Game Designers' Workshop
$3.98
Reviewed by Anders Swenson

76 Patrons is supplement six to the popular *Traveller* game. As such, it is an expansion of the patron encounter table found in the third book of the original boxed set of rules. *76 Patrons* consists of a collection of scenario outlines for *Traveller*. It follows the usual GDW format for *Traveller* items and is 48 pages long.

There are two types of adventures in this book -- normal patron encounters for role-playing games, and mercenary tickets for small-unit miniatures games using the *Mercenary* rules. The patron encounters are organized into chapters based on the number of player-characters involved. There are chapters for two to six characters, five to twelve characters, mass scenarios for nine or more characters, and small-scale scenarios for single player-characters. The mercenary tickets are in a single chapter, but are graded by unit size (platoon, regiment, etc.) and by mission (cadre, striker, etc.).

The role-playing scenarios are all organized in the same way. First is the information that the characters would know about the situation, and which the GM must therefore tell the players, either directly or with a lot of embroidery. Next is a description of what is actually going on, the basic situation which bears some relation to what the characters know, but which usually contains a fishhook or two. Finally, there is a selection of possible variations in the scenario. These are indexed against a die roll for the times when the GM doesn't want to decide for himself how things will come out.

These scenario descriptions are only a few hundred words long, and so the GM must be prepared to provide a suitable amount of supplemental material. NPCs must be given characteristics and skills, cities must be mapped, starship plans drawn or chosen, animal encounters defined, etc. Some of the scenarios have suggested settings on specific worlds in the Spinward Marches, but others are left unlocated, and in any case the GM must decide where the scenario will take place in the context of the campaign at hand. The various early *Traveller* supplements, *1001 Characters*, *Animal Encounters*, and *Citizens of the Imperium*, as well as the various books of starship plans, are basic to this activity.

The mercenary tickets are organized in the same manner as the ones to be found in *Mercenary*. They are again in two parts, first relating the public information known to player-characters, then giving additional information which may or may not change the picture completely. The final resolution of these scenarios is usually some kind of miniatures wargame.

This is a great little book! It provides a handy guide both for the GM who is still learning how to construct *Traveller* scenarios, but also for the quick Friday night game where no one wants to thinks a lot. This book has sixty role-playing plots and sixteen mercenary tickets, which should be enough inspiration for anybody. Furthermore, the role-playing scenarios are written in such basic terms that they may easily be applied not only to other science fiction games, but also to adventure games set in other genres. For example, I have played in a *RuneQuest* game based exactly on a patron encounter from this book. *76 Patrons*, therefore, is not oly a basic necessity for the *Traveller* GM, but also a worthwhile purchase for the GM who wants quick ideas to use with other systems. □

its cause organized into about 170

Ticket XIV

Background: Gretle (D-65574[illegible] ween the Easmolian Confederatior protection of either. Until recent not having anything anyone woul deposits were discovered. The gov secret for long, and that soon afte will become a target for unprincip Hortalez et Cie (secured by the n army and defend itself.

URAGYAD'N OF THE SEVEN PILLARS

By William H. Keith Jr. and
J. Andrew Keith
FASA
$6.00
Reviewed by Tony Watson

Uragyad'n of the Seven Pillars is a campaign-adventure for use with *Traveller*. It is one of FASA's new line of high quality, detailed adventures and maintains the high standard set in *Ordeal by Eshaar*.

The action is set on Vahjdi in the Cabala subsector of the Far Frontiers sector. Vahjdi is a tech 4 non-industrialized and primitive world that has recently fallen to the armies of neighboring Talak, a tech 6, industrialized planet that has, interestingly enough, just developed interplanetary flight. Talak is a militaristic world, recently united after years of internecine war, by the state of Kartuk, whose military officers, headed by a triumvirate, now rule the planet. Their conquest of Vahjdi was swift and brutal due to their telling technological edge. Upon subduing the world, the Talaki, put most of the population to work in mines and smelters or at the construction of a steam-electric monorail network. Only the desert-dwelling N'Raqah, tech 3 nomads, remain free, though they are ruthlessly hunted by the invaders.

The player-character group is approached by a representative of Frontiers Development Inc., a company that desires to change the political situation on Vahjdi for purposes of trade. The mission offered is best suited for mercenary-types (as are the pregenerated characters provided) since it involves a commando raid on the Talaki headquarters with the ultimate goal being the assassination of Sittark, the leader and member of the ruling triumvirate. His death will place a second triumvir, Rinji, in control.

FDI believes him to be much more amenable to their plans. The raid turns into a trap, however, and the adventurers are forced to flee into the desert.

It is in the desert that the travelers encounter the N'Raqah, whose struggle they will become involved with. The nomads and their way of life is described in good detail, including customs, clothing, and technology. A cast of important tribesmen is included, since they fulfill critical roles in the adventure, and rules for adjusting supplement 4 character generation tables for N'Raqah are provided as well. Most important of these is Shevajrajahabri, daughter of a coast-dwelling king who attempted to unite the world's people before the Talaki invasion. Now, she hopes to organize a resistance to the off-worlders, using a nomad army. In the adventurers, with their advanced weaponry and military expertise, Sheva believes she has found the nucleus around which to build a force to oppose the Talaki. At the Seven Pillars, an important monument to the desert tribes, the adventurers are offered the position of "Uragyad'n" or leaders over many clans.

As one can see, ***Seven Pillars*** is militarily oriented, providing the opportunity for an extended campaign in which the players will play primary roles. The information provided in the rules serves as an excellent structure and framework for administering the action. A checklist of weekly operations is included for planning activities, such as intelligence gathering, training and recruitment or more involved activities such as raids on Talaki camps or the monorail system.

The action is greatly facilitated by the inclusion of an 11"x17" fold-out map of the area, complete with a detail of the Baku Sky Palace, the headquarters of the Talaki forces. The adventure also gives information about key areas on the map.

A large section of the rules is devoted to setting up and resolving military engagements. An order of battle of sorts is listed for the Talaki invaders, detailing the size, equipment and organization of the off-worlders. A short section explains how to adapt the situation for use with GDW's new ***Striker*** rules (the campaign does seem tailor-made for use with these rules, if the referee and players desire to put in the extra time and effort). Those without ***Striker*** need not despair; a quite servicable combat resolution system, a combination of basic ***Traveller*** and ***Mercenary*** is provided. The result is abstract enough to play quickly, but has enough detail to account for such factors as morale, support weapons, tactical manuever and casualties. While the specifics are set up for this campaign, minor adjustment could make the system serviceable for any mid-size action.

Seven Pillars is a fine example of how a short campaign for mercenary-type characters should be set up and run. This is an interesting situation for the characters to be involved with, a confrontation with a solid and sensible background and definite goals. Action won't (or shouldn't if the adventure is used properly) occur randomly or without reason. The thought put into the engagement resolution system and the organization of activities pays off; a campaign setting that could easily get out of hand and become difficult to run remains manageable without losing any of its operational or tactical feel. If your ***Traveller*** campaign has a few mercenary players, this adventure should serve nicely, not only as a fascinating scenario in its own right, but as an excellent model for structuring similar situations. □

THE DUNGEON OF KING LOUT

By Edward T Schoonover and Mark R O'Green
Infinity Limited
$5.95
Reviewed by Dave Nalle

Just when I thought fantasy gaming was growing up, Infinity Limited kicks us all in the teeth in an attempt to resurrect the mediocrity of the FRP products of the mid-seventies. I was shocked and depressed to see that there are still gamers out there whose imaginations are as limited as those which perpetrated this abomination.

The Dungeon of King Lout contains 17 pages of text, including maps and cover. It comes as a set of loose 8½x11 inch sheets, with double-column typeset type and decent two-color cover art. The layout and graphics are good and the interior illustrations are fair. This package sells at $5.95. That breaks down to 35 cents a page of text, more than five times as expensive as similar material from Judges Guild, and seven or eight times more than the least expensive scenarios on the market.

This is a traditional dungeon, which the designers suggest you put "under a palace, or within a castle grounds, or in any isolated location." How original. This is a three-section dungeon to be stuck somewhere for the player-characters to discover. The sections can be used together or separately. The first section is "The Wicked Dungeon of King Lout," the second is "The Monster's Lair," and the third is "The Wizard's Chambers." Together they are a selection of the three most popular 'dungeon types,' almost archetypes of this sort of design.

The Wicked Dungeon of King Lout is a well conceived standard barracs and jail combination. Unfortunately it also has the usual set of secret rooms and passages holding magic items and monsters which even the most warped imagination could not explain away logically. It includes a personal wizard serving the captain of the guards, and a grotto with giant were-bears. This is the longest of the three segments.

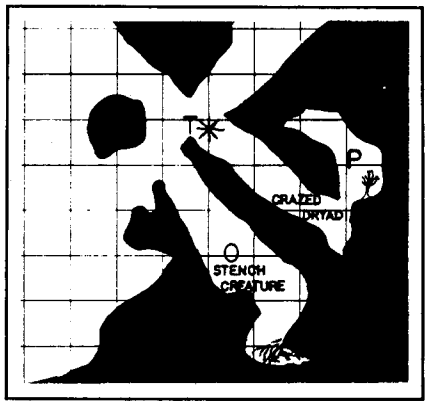
The Monster's Lair is just that. It is a lair for a bunch of Gargoyles, plus Ratmen, Humanoids (whatever they are), an insane Dryad, a mummy, and other common fare. It is rather short.

The Wizard's Chambers is a bit longer, and is a fairly standard dungeon area ruled by a wizard. There are a number of sensible, functional rooms, plus (by now) the expected placement of illogical monsters and traps, including a set of non-funcitonal labyrinthine corridors. It is no better or worse than the other two sections.

The most interesting (clinically) aspect of this dungeon is the fact that it is designed to be run with ***any*** game system. It is not surprising that they achieved this very well, as none of the monsters, magic items, or persons in the dungeon are described by more than an identifying name, though space is given to fill in your own stats. While this makes it suited to any system it also makes the dungeon totally useless, even to those who would want to use it. You just can't get enough of a handle on such things described only as a "deadly blobish creature", "Olobs" or "magic potion." Most people who buy dungeons are looking for full background and description which they can adapt and use as they see fit. They buy dungeons so that they can save work and preparation time. Infinity Limited claims that this dungeon covers the busywork and lets the buyer be creative. They are sadly confused. They have taken away the potential for creativeness and left the busywork to the buyer.

There are many bad aspects to the dungeon and its parts. Of particular note are the stupid and useless rumors given at the end of the dungeon, and the proliferation of unnecessary and out of place rooms and encounters which offer little or no prospect for interaction, have no reason for being, and are so poorly described that most players and GMs would have a hard time

The travellers had first met L
in a spaceport restaurant on Sk
introduced himself as the local
a sector-wide mercantile firm of
team of adventurers with militar
what he called "just a slight subs
tion in a neighboring star system
then; but the promise of Cr 1000
ment provided by the company,
pletion of their mission sounded
travellers were stranded on a back
Passage offworld between them!



figuring out what to do with them or why they should bother.

There are a couple of good points. The traps are fairly well thought out and implemented, and the two or three magic items which are described are described well, though they seem almost identical to certain *D&D* magic items which one sees quite often.

One particularly offensive aspect of the scenario is the lengthy introduction, crammed with annoyingly cheery hype making many exaggerated claims for the product.

This product is ridiculously overpriced, almost contentless, and an affront to my pride as a gamer. There is no reason why anyone would buy this. You can design your own random and unrealistic dungeon (if you want) in the same time it would take you to prepare *The Dungeon of King Lout,* and you would save $5.95. □

C&S SOURCEBOOK II
By Edward E. Simbalist, Wes Ives and Phil McGregor
Fantasy Games Unlimited
$6.50
Reviewed by Patrick Amory

The *Sourcebook II* is the first *Chivalry and Sorcery* supplement to have been released by FGU for over two years. As the company's attention passed to newer projects (*Space Opera, Land of the Rising Sun*), their original FRP classic was neglected. Now we finally have long-needed additional material.

This supplement is a sequel to the *C&S Sourcebook* (1978), one of the best FRP supplements of all time. The earlier book was not conceived as a grouping of errors and corrections, but as essays and optional additions. The *Sourcebook II* is more the former than the latter.

Packaging is even and uninteresting, appearing somewhat slapdash. There are large blank spaces that sould have been filled with illustrations, and, in fine FRP tradition, the contents do not seem to be in any sort of logical order. The book is stapled together and is about the size and feel of an issue of *DW.* In fact, the supplement resembles a magazine rather strongly, each section is headed by title and author. The illustrations are Mike Gilbert's unimaginative but well-done stock *C&S* pictures, nothing to write home about.

The contents, though sporadically useful, reflect the hurriedness of the packaging. It is as if the authors grew fed up with organization and heaped all their spare rules together for publication.

Certain of the sections, however, are very useful. The article worth the price of the book to *C&S* GMs is "Determining Spells for Non-Player Magick Users" by Wes Ives. Previously one had to roll a percentage chance to know a spell for every spell in the *C&S* rulebook; now tables and a logical system are presented. The charts end up being very complex, but succeed in giving an MKU of any type a range of spells with a concentration in his particular class. This should have been included in the original rules.

The "Expanded Strategic Warfare" system is simply a more realistic expansion of the system in *Swords and Sorcerers,* and it also adds sieges and naval battles. Another useful section, but only for non miniature players.

"Prices and Availability of Alchemetical Materials" (it should be *Alchemical,* by the way) is once more an omitted section from *C&S* and is marginally useful.

Other articles deal with expanding the feudal world, including "Jacquerie" (an article on peasant uprisings) and "News Conveyance" (sending letters in a medieval world).

A section of Magick Items was actually included, after Simbalist's and Backhaus' long complaints against such monstrosities. The section is of course more interesting than the *D&D* magic items, for formulae and history are included with the descriptions of the items' abilities. Still, one would have thought that the authors would have refrained from such an article on principle.

"Doors", "Locks" and "Runes" are sections on totally optional mechanics, that may or may not be useful depending on the GM.

The *Sourcebook II* is, unlike the *Sourcebook,* of use only to *C&S* GMs, to whom it could prove very useful despite its relatively steep price (50 pages for $6.50). I have found it very handy, but its predecessor is far superior. ■

THE TRIBES OF CRANE

You, task chief of the Leopard people wandering tribe of crane, sit in your great wagon awaiting news from your swift searching outriders. Suddenly hoof beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector to the North the great merchant caravan of the Impala people has been spotted. The order is given, "To arms . . . to arms!" You snap your orders, "Gather my captains of hundreds. Let all know the tactic will be enfilade right. Now my arms, my mount." You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the **TRIBES OF CRANE** . . .

1979 Schubel & Son

Send to **Schubel & Son**
P.O. Box 214848
Sacramento, CA 95821

The **Tribes of Crane** is a unique correspondence game, allowing for interaction between players and the fantasy world of Crane and each other through a continuous game that may be entered at any time.

As a new player you will start as the chief of one of the many wandering tribes of Crane. Perhaps your tribe will be of the Sea people or Caravan merchants.

As chief you will know many secrets of your people and their lands, but there will be much you have still to learn of the lost secrets of Crane. It will be you who decide if your people will remain in their familiar homeland or begin a journey to new lands as you strive to increase your herds, train warriors, and learn of the ancient lost secrets that can move your people toward prosperity and dominance.

The land of Crane is a complete fantasy world with a full range of geography from the permanent ice of the polar regions, to the deserts, and tropical forests of the equator.

Cities dot the continents of Crane providing centers of trade and homes for the powerful Shamans and KingLords.

The creatures of Crane are as varied as its geography. Cattle, goats, and the caribou are the mainstay of the tribes, depending on the geography. But horses and the great mancarrying war hawks are important to the fierce warriors. Many undomesticated creatures also inhabit Crane such as the Euparkeria, a huge bipedal lizard that feeds on cattle in the grasslands of Crane.

Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

The games objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria, depending upon the type of tribe, and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

The **Tribes of Crane** may be entered for $10.50 which includes the first two turns, set up turn, a rule book and all necessary material (except return postage). Thereafter, turns are $3.50 each. A rule book may be purchased for $3.50.

Cardboard Heroes

New Competition for Lead Figures

Reviewed by John T. Sapienza, Jr.

Fantasy role-playing games originated in traditional miniatures wargaming. and the use of lead figures on the battleboards is a well-established custom in FRP campaigns. You can use other things for markers – some people have used chess pieces and dice, for example. Others have created flat cardboard pieces with names of characters for markers, in imitation of the diecut pieces used in many boardgames such as *Sorcerer*. Still, the weight and three-dimensional qualities of lead figures have made them the most popular game markers in FRP.

Two years ago, Bearhug Enterprises, Inc., began producing cardboard figures called *Zargonians* that challenged leads by being standup figures that didn't need to be painted. They still have the largest such line on the market, but they now have been joined in establishing cardboard figures as a viable game aid by Steve Jackson Games' new line of *Cardboard Heroes*.

How do the two lines compare? Both offer preprinted color paintings of different races, each with a group of individual figures representing different professions such as fighters, mages, etc., plus wild animals and monsters. The *Zargonians* are printed on only one side of the figure, and require the purchase of special plastic stands for use. They are printed on heavy board and are diecut for easy separation from the sheet. The *Cardboard Heroes* are printed on both sides, showing the front and rear of the figure, and require no stands for use. They are printed on light board and must be cut out with scissors for use. Both lines cost about the same per figure, although the cost per pack is different. *Cardboard Heroes* cost $3.50 per pack of 40 figures.

All artwork in the *Cardboard Heroes* line is by Dennis Loubet. Evaluation of art quality is necessarily a subjective matter, but in my opinion the *Cardboard Heroes* artwork is significantly more attractive than that of the Zargonians. Loubet's figures are not only carefully individualized, but each is painted in great detail – you can't mistake one figure for another, even at a distance, and the work is good enough that the figures are pleasant to examine closely. Print quality is also good in the *Cardboard Heroes*, which stand out well from their white background.

The *Cardboard Heroes*, when cut out and assembled as shown in both description and illustrations in the instructions, are designed to end up with a two-sided figure standing on a flat base forming a triangle when seen from the side. They can either be glued that way for stability, or left as is to allow folding of the figures for storage. The manufacturer states that the figures are "surprisingly stable without weights," but suggests gluing a small weight inside, such as a B-B or a piece of clay. I found that a weight is really necessary if you want your figures secure against stray breezes. Since the folded pieces that form the base of the cardboard figures are not quite flat, leaving the figure a bit wobbly, I found that the easiest cure is gluing a penny to the bottom as both base and weight.

There is, however, a more elegant system. Permanently glued triangular pieces need a box to store them safely, as they are a bit bulky due to their shape. If you glue the *Cardboard Heroes* pieces back to back, so that you have a flat figure showing front and back, you now have something that can be stored compactly in an envelope or small box. Trim down the bottom section which is now unnecessary, and mount the figure on a plastic base and you're all set for play. The result is a three-dimensional figure with enough weight to be stable and satisfying.

I recently received the new plastic bases from Steve Jackson Games too late to include them in the photographs for this review. They cost $3 for a set sufficient to provide mounts for one set of human-type figures. Each set consists of four strips of seven-inch plastic base (in a choice of black or white) with a slot into which you slide the figures. You need to cut the bases yourself, a fairly easy matter with a sharp knife or razor blade. The reason it was done this way was to allow one set of bases to serve many sizes of *Cardboard Heroes*, including the horizontal lions and tigers and monsters such as giants, without having a special set for each size.

There are now seven packs of *Cardboard Heroes*. Set 1: Player Characters, consists primarily of humans, with a

few elves, halflings, and a group of dwarves. I was pleased to note that there are a reasonable number of females represented in each group (except the dwarves). Set 2: Brigands, Orcs, and Goblins, expands coverage of potential

This shows my standard convention pack of figures. It consists of a fishing tackle box with four compartments, which cost me about $2. At 4"x6"x1", it is easy to carry around in a pocket. Inside are the 40 figures from Set 1, plus 20 stands, enough to outfit an entire party of characters.

player-characters (the brigands are mostly human). The goblins are shorter than humans, being about dwarf height but more slender. They have green skin and pointed ears, and might well serve as elves. There are a dozen goblins and a dozen orcs. Unlike the pig-faced orcs of some lines, these are neanderthal in theme, as tall as humans but heavier in build. They have prominent fangs, big muscles, and hairy skins, and look suitably menacing. Their general color is brown. Set 3: Half-Orcs, Reptile Men, and Kobolds, adds three more races to the mix. The half-orcs could serve as brutal humans or sophisticated orcs, according to preference. The reptile men vary in color in a bewildering fashion; either there are four types (pink, green, blue, and grey) shown here, or reptiles change color according to season, emotion, or surroundings. There are 14 half-orcs, 14 lizard men, and a dozen kobolds. The latter are small blue men, about dwarf height and medium build, putting them between dwarves and goblins for mass. Set 4: Animals, this is a set of wild animals, giant animals and insects, dinosaurs, and including familiars. Most of the animals are shown from the side, so as to allow horizontal placement showing both sides of the animal. This is generally more satisfying than a vertical format, which would only show you the face and tail of the animal.

The five additional sets of *Cardboard Heroes* recently released consist of Undead (Set 5), Sets 6 & 7 contain more monsters such as harpies, a superhero set for *Villains & Vigilantes* in 25mm scale (Set 8), and a 15mm set of *Traveller* figures.

Cardboard Heroes are in 25mm scale, which allows them to be mixed with 25mm lead figures reasonably well. This means that even people who use leads for player-characters could use cardboard orcs, half-orcs, reptile men, etc., as monsters at little cost and effort, since they come prepainted and ready to use. The major market for cardboard figures is the people who don't want to be bothered with painting lead figures, or hauling several pounds of leads around. If that describes you, then *Cardboard Heroes* deserve your attention. They are inexpensive and attractive gaming figures. □

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ACCESSORIES

CARDBOARD HEROES – There are five new sets, all priced at $3.50 per set. Set 5 is Undead, sets 6 and 7 are Monsters (all painted by Dennis Loubet), there is also a set for *Traveller* (painted by Paul Jaquays), and a set for *Villains & Vigilantes* (painted by Jeff Dee). Available from Steve Jackson Games, PO Box 18957, Austin TX 78760, Texas residents add 5% sales tax.

DRAGON DICE – This is a set of four ten-sided dice plus a crayon to color in the numbers. It is produced by TSR Hobbies, Inc., and available through retail outlets and mail order dealers.

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FIELD OF HONOR – This is a game of jousting knights. It comes with six counters, an 8½"x11" map, four pages of rules, and 16 record sheets to keep track of knights' stats. The game involves training, equipment, spoils and experience, the joust, etc. Available for $2.95 plus 50 cents for postage & handling from Ragnarok Enterprises.

STARCROSS – Designed by David F. Nalle, it comes with a four-page booklet, over 300 counters (non-mounted or cut), six 3½" geomorphic hex maps, and 16 ship record sheets. For two to six players, the game involves using credits to build space ships, technology, and capture of systems. Available for $2,95 plus 50 cents postage and handling from Ragnarok Enterprises.

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THE OGRE BOOK – This is a 40-page collection of articles, variants, fiction, and scenarios for *Ogre* and *G.E.V.* The articles originally appeared in *The Space Gamer* magazine and all have been edited and updated for this volume. The 19 articles include "Iron Mountain: An *Ogre* Scenario." Sells for $5.50 and is available from Steve Jackson Games.

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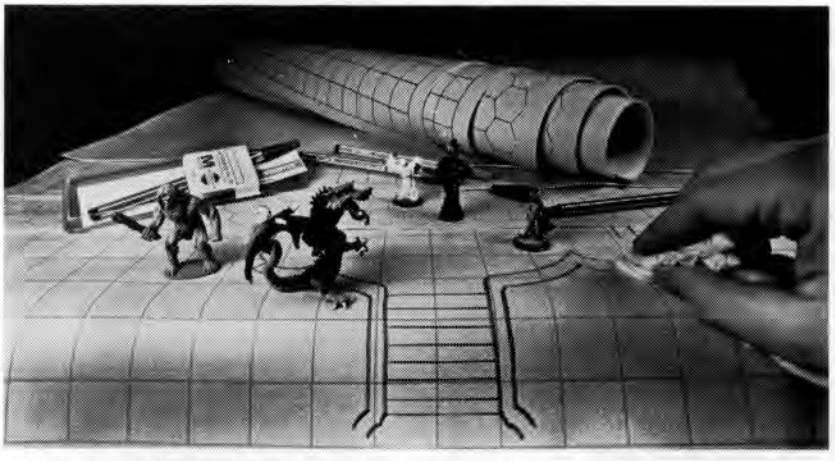

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Cinema News & Reviews

Greetings from Lost Angels. Some of you long-time *DW* readers will remember The Sword of Hollywood column from issues 11, 12, and 13. A few years ago Tadashi hit me with the proposal to do a regular film column for *DW* since I was both a screen and television writer as well as a gamer. At the time a big boom in fantasy and action-adventure films was looming. *Excalibur, Raiders of the Lost Ark, Dragonslayer, Clash of the Titans*; all were coming. Well, they've come and gone and though the huge trend is just about over, their success has left us a legacy of fantasy films for years to come. The blockbusters *Star Wars, Superman, Raiders*, are spawning sequel upon sequel, much to all our delights. In addition, we'll be seeing small and big pictures from various sources to further titillate our adventure-gaming hearts.

Since *DW* is now a monthly, my reports will even have the benefit of being timely. Do I still hear a question? Oh, what does film and television have to do with gaming? Well, the fact is that at its story-telling core, adventure gaming is very much like a film, more so than a book. Let's face it, films are larger than life and gaming is larger than a brontosaurus at times. The color and dash of films plays a large part in the mental images we run through our media-soaked brains during a game. As for game-masters, there's probably very few who do not sit in dark, pop-corn smelling places and ooh and aah like kids, while filing ideas in their fiendish organic computers. For all these reasons, when I returned from the wilds of Phoenix, Arizona I offered to once again do Sword of Hollywood for *DW*.

What can we expect from the ole Sword this go-around, you inquire? Flash facts on upcoming fantasy and fun flicks. A few recommendations concerning some goodies of the past and an occasional special something. If there's anything more, *you* (yes you with the magazine in your hands) call it. I'll try to accomodate. And now, with no further brouhaha, onto the news from Lost Angels.

SWORD OF THE VALIANT: In pre-production phase at the present is what sounds like a must-see for us broadsword fans. It is a film called *Sword of the Valiant* which will tell the story of Sir Gawain and the Green Knight. Sean Connery, my absolutely favorite fantasy-flick star (Bond, Zardoz and the Raisuli are enough to put him in the Hall of Fame) will supposedly play the Green Knight with Miles O'Keefe as Sir Gawain. *Sword of the Valiant* starts shooting in October of this year in Wales, so look for it probably next summer.

HERCULES RETURNS: Beginning May 15th in Rome is a new production of *Hercules*. Listed as starring are Lou Ferrigno, Sybil Danning and Brad Harris. Muscle fans, get set for another round of corny dialogue and falling temples. Sure the movies are hokey, but hokey can be fun.

HALLOWEEN COMES AGAIN: In the making is *Halloween 3*, subtitled *The Season of the Witch*. I am not a gigantic (or even dwarfish) fan of movies about maniacs chopping good-looking ladies to pieces but I am told that *Halloween 3* eschews 1 and 2 and is meant to be a stylish, supernatural /science-fiction thriller as opposed to a gore fest. Let us fervently hope so.

SWORD AND SORCERY: *Krull*, an epic of flashing steel and nefarious magics is now before the cameras in London. More to come on this one.

HIYA SWEETHEART: Walt Disney has a comedy-thriller brewing for you spy and private-eye game fans. Its called *Trenchcoat* and stars that heart-melting lady from *Superman*, Margot Kidder.

AS IF YOU DIDN'T KNOW: *Revenge of the Jedi*, episode whatever of the *Star Wars* saga is at last rolling in England, Germany and North Africa. And since we're talking good ole George Lukas, we can confirm the rumor that Indiana Jones will next work his wily ways in deepest, darkest Africa.

RAIDERS OF THE LOST PETERS: You know that big, awful ole rolling ball of stone that menaces Indiana Jones in the first scene of *Raiders of the Lost Ark*? I turn your attention to page 1 of Level One of *Dungeon of the Bear*, a *T&T* GM dungeon written by Jim "Bear" Peters way back in 1978. Described there is a trap which sends a stone ball 8 feet in diameter rushing down an incline toward a party of adventurers. You might like to know that Indiana needed only a first level saving roll on Luck to avoid that stone. Could George Lukas be a *T&T* player?

GHOSTS, GHOSTS: I suspect by the time you read this that the latest piece of terrific cinema from Steven Spielberg will be haunting your local theaters. It is called *Poltergeist* and promises to be the ultimate in ghost pictures. If the suspense of such flicks as *Jaws* and *Raiders* is any indication, Mr. Spielberg may very well scare us all out of our seats with this one.

FROM THE TINY TUBE: ABC has a movie pilot for a strange-sounding adventure series in the works, called *Tales of the Brass Monkey*. I'll track down a little bit more on it and fill you in as it develops.

Once more, television lives up to my expectations by dropping a bomb on about the only show I liked all year, namely *Q.E.D. Q.E.D.* was a delightful pastiche concerning the adventures of professor Quentin Deverill, a kind of wacky cross between Sherlock Holmes and Rube Goldberg. Its production values were outstanding, especially considering the action all took place in England in the 1920's. As background material for *Call of Cthulhu* scenarios it was invaluable and though plots were somewhat contrived, the show had a lively charm that made the contrivances acceptable. Alas, *Q.E.D.* did not survive, a sad state of affairs considering that a show like "Joanie Loves Chachi" made it into the top ten. May the curse of Yog Sothoth fall upon the networks and the mindless audiences that patronize them.

FROM THE PAST: My recommendation to gamers this time around is a picture called *The Long Ships*, which stars Richard Windmark, Sidney Poitier and Russ Tamblyn. *The Long Ships* tells the story of Vikings versus Moors in the quest for The Mother of All Voices, a gigantic golden bell. The cinematography is *excellent* and the action is terrific. Best of all, the characters in *The Long Ships* have a refreshing roughishness about them, setting them apart from the usual one-dimentional heroes populating adventure flicks. It's terrific stuff for game-masters and players alike and if you haven't caught it before, do so. It's on TV fairly frequently, so watch your listings. Jack Cardiff, the movie's director was also the cinematographer of the epic *The Vikings*. □

CONAN

Director . . . . . John Milius
Screenplay . . . . John Milius
Producer . . . . . Dino De Laurentiis
Music . . . . . Basil Poledouris

CAST

Conan . . . . . Arnold Schwarzenegger
Valeria . . . . . Sandahl Bergman
Thulsa Doom . . James Earl Jones
King Osric . . . . Max Von Sydow

Reviewed by John Nubbin

For those movie goers who don't need a great deal of jargon or persuasion to convince them to see, or not to see a film, I'll come right to the point. *Conan the Barbarian* is beyond any slightest shadow of a doubt, the most awkward, meaningless, unintelligible tangle ever shown on American theater screens.

For those who demand a bit of explanation along with a critic's opinions, the sad story starts a few years ago when John Milius and Dino De Laurentiis decided to make the greatest action-adventure film ever seen. They wanted it to have everything audiences were clamoring for; tremendous special effects, beautiful women, stunning scenery, legendary heroics, and non-stop action punctuated with a startling, and yet almost poetic type of violence. To achieve this, they gathered a top-notch cast of actors, and spent over $40,000,000.00 to create *Conan*. What happened between the conception of the idea and the stillbirth of the film is not readily apparent, but the fact remains that the pair failed on a grander scale than anyone imagined was possible.

The film has nothing to do with Robert E. Howard's Conan. Granted, not following the story line of a book is no crime in Hollywood. Tarzan of the films did not (in the majority of the cases) resemble Burroughs' creation very much, and yet John W. entertained millions playing the illiterate apeman. The difference between the two is, however, that at least Tarzan was still a man raised by apes who lived in the jungle and defended it against those who would exploit it. Not wishing to bother with Tarzan's more stuffy side, the movie makers of the '30s and '40s wanted to get right down to the action, and so dropped some things from the character. Nothing of Conan remains.

Conan the star, the son of a blacksmith, raised a slave after the village of Cimmerian farmers he was a part of was put to the sword by a handful of mercenaries, is a slow-moving, ponderous clod. He is not a planner, warrior, or leader of troops. A dull-witted moron afraid of freedom and devoid of common sense, he wanders through the world, stumbling from one 'adventure' to another with little idea of how he is getting into each new predicament, or how to get out of them. He is not the free, unchainable fireborn spirit created by Howard. He is a combination of everything that is wrong with such other mightily-muscled comic book barbarians as Brak and Thongor. The movie misses the point of the character entirely, and thus suffers by not having a trace of what made the character popular in the first place.

The story line makes no sense. Young Conan the slave (about age 12) is chained to a mill in the middle of nowhere, and forced to push it. He pushes the mill which grinds no grain until his manhood. Why he does this, why it grinds no grain, we are never told. He is taken from the mill, and given over to a man the audience is never introduced to. This man dumps the unskilled, unarmed, slave Conan into a gladiatorial pit where he, of course, beats a trained, armed gladiator with ease. He beats hundreds of gladiators in battle after battle, somehow becoming a master of weapons along the way. After he becomes a master of weapons, he is taken by his owner to the far East, where he is trained to become a master of weapons. After this training is finished, and he has become an even more dangerous gladiator earning his owner much more gold, his owner frees him in the middle of the night, driving the sniveling, frightened Conan off into the night with a few well placed cuffs and kicks.

The film's editing is slipshod to the point of silliness. People jump about in action sequences, wounds appear and disappear, and rarely can the audience tell what is happening in any scene where there are more that two people on the screen. Apparently many of the picture's scenes were filmed more than once, and the best shots were clumsily pieced together, whether the arrangement made any sense or not.

The soundtrack is equally awkward; it is mostly a collection of familiar bits and chunks of old viking and robin-hoodish films, with little original sound anywhere. Unlike other horrible films, like *Star Trek the Motion Picture*, or *The Howling*, whose scores made up for at least some of their film's lackings, *Conan* does not even have that much going for it.

Nor does it have acting. Most of the performances given are low-keyed and static to the point of offensiveness. Sandahl Bergman is very good, making the most she (the most anyone) could have of a fairly pointless role, as is Schwarzenegger. He is a surprisingly better Conan than most people thought he would be. Unfortunately, these two are not strong enough to bear the weight of an unfollowable script, and a film heavy with unspeakably bad acting. No one else in the film, including Von Sydow and Jones, is worth even mentioning. The performers move almost embarrassedly through the movie; there is little delineation of character, because no one's character is consistent enough in his actions to allow the actors to understand what they are doing.

This, obviously, is not the fault of the cast, but that of the director, and story teller, John Milius. It is hard to edit, perform in, write music for, or do anything else with material that is so reekingly bad even the worst black exploitation film seems like a Cannes winner in comparison.

All fault for *Conan's* shabby treatment must be piled in front of Milius' door. The direction of *Conan* is the most pedestrian effort ever seen on the wide screen. The most violent action scenes, body-atop-body orgies, tender moments of love, man vs giant monster, whatever — everything is filmed so choppily, and so boringly, that the audience's only reaction to everything is yawning nods. □

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by GIGI D'ARN

Dear Tadashi,

Now that TSR has purchased SPI, they have cancelled all the SPI events at this year's ORIGINS. Hobby-wide cooperation seems to have been overridden by some other ideal. SPI demos, seminars, and tournaments made up an enjoyable part of ORIGINS. I hope TSR realises that the real losers from their action are the gamers. The consequences can only be further alienation of the fans.

Steve Jackson Designer Jeans? Prominently displayed on charming buttocks in trade ads, they may be in style but they lack the vital ingredient — fashion.

RUDY KRAFT is resigning as editor of *Gryphon*. He would not say why but my speculation is that he is tired of seing his editorials six months out of date. So are a lot of his contributors tired of seeing their contributions become so dated as to be unusable.

A funny thing happened on the way to the printers: a few issues back I announced that Chaosium was going to publish a *RuneQuest* campaign pack titled *Borderlands*. Upon reading my column, Eon Products immediately called you guys to say that they will also have a product titled *Borderlands*. Calls were made to the respective printers. Chaosium added *"RuneQuest"* to their title and Eon added "the fantasy boardgame." Everyone hopes this will eliminate any confusion that may arise. I bow benevolently. At least two companies know how to work together in this madness known as the gaming industry. Speaking of *RuneQuest Borderlands,* I just got my copy, thanks. I love LISA FREE's interior drawings!

Chaosium would like to congratulate Viking Hobbies of Memphis, TN, for being the first to list *RuneQuest* as their best-selling RPG in *Game Merchandising,* a trade magazine for retailers. And I think it was well-deserved, Tadashi, but if you want any more plugs in my column you'll have to write them yourself.

New adventure games for the Atari personal computer have been announced by EPYX. *Nightmare* will involve players trapped in a dark castle filled with mysterious chambers, fearsome creatures, amazing treasures and other original ideas. *King Arthur's Heir* involves a quest for the Scroll of Truth, the finder to become the heir to the throne. At $30 a crack, they better be worth it.

Eon Products announces that the first annual *Cosmic Encounter* World Championship Tournament will be held at the 40th World Science Fiction Convention in Chicago this September. It sounds like an event for all true champions of *Cosmic Encounter* to enter.

Task Force Games has cancelled their plans to release their electronic board game, *Star Fleet Command.* Originally scheduled for September release, industry analysts speculate poor cash flow as the cause for suspension. Those electronic games are expensive to produce — and expensive to buy. I will continue to accept review copies, of course. TRS-80, please.

Troubles at Ral Partha: GLENN KIDD is no longer president, workers are unhappy, sales are lower. Did I miss something? Summer is coming, so things will get better.

The *Conan* movie is out — but the game is not. SPI was supposed to have it out by now, and you know what happened to them. SPI also had the contract to do a game for the second *Star Trek* movie. I wonder, I wonder. I guess TSR has the rights, but do they have the time and people?

I hear that FASA has just released the first *Thieves' World* module in time for CWA CON in Chicago. Designed by WILLIAM FAWCETT and titled *Traitor*. ROBERT ASPRIN was there for autograph hunters. I hope CWA CON did well — Chicago deserves to have a major con.

The Space Gamer's 1981 Game Survey Results show *TSG* as the highest rated magazine, of course, with *DW* placing fifth right behind *White Dwarf* and above *Sorcerer's Apprentice* and *The Dragon*. FRP still rates much higher than SFRP. Of the SF RPGs, *Traveller* is still the favorite, and of the fantasy RPGs, *The Fantasy Trip* is the highest rated, of course, with *RuneQuest* right behind. *Ordeal by Eshaar* is the highest rated SF supplement. Chaosium took the top three honors in the fantasy supplements with *Thieves' World, Griffin Mountain,* and *Cults of Terror.* Applause deserved. (I can hardly wait for *Lankhmar!)* But I still wish *TSG* would say why they choose one title and not another for rating.

Adventure Gaming 10 will be a special wild west issue, reports editor TIM KASK. Issue 11 will have a special *Call of Cthulhu* feature. Fans, don't miss it. Speaking of our many-tentacled pal, a Cthulhu scenario book is coming from you guys pretty soon, is that right?

Gamemasters Workshop sponsored by the Companions, Inc., has been cancelled due to lack of interest. If they could get more responses, they just might change their minds and run it. It does sound like a worthwhile event, and why wouldn't anyone want to go to Maine in the summer?

You know what I heard in a game store recently? "That's the *D&D* role-playing game. It's based on Mattel's *D&D* electronic game." Are they ever wrong!

I understand summer is coming but I must remark on the scarcity of freebie review copies this past spring. Did winter hibernation last a bit longer this year? Winter was bad news, but come on, gang, wake up and get moving! The gamers are waiting. Going to a game store is not much fun unless there are a few new things to look at and browse through.

DAVE ARNESON has a T-shirt that says "Co-designer of *D&D*." That's a slogan you won't see too often!

Love,

Coming Next . . .

A special superhero issue featuring articles on *Champions, Villains & Vigilantes, Superhero 2044, Superworld,* and *Supergame.* Among other things, it will include designers' notes, adapting comic book heroes to specific systems, rules changes, as well as a review of *Supervillains,* the new Task Force role-playing game.

Also included will be part two of the Terraforming article for *Traveller*.

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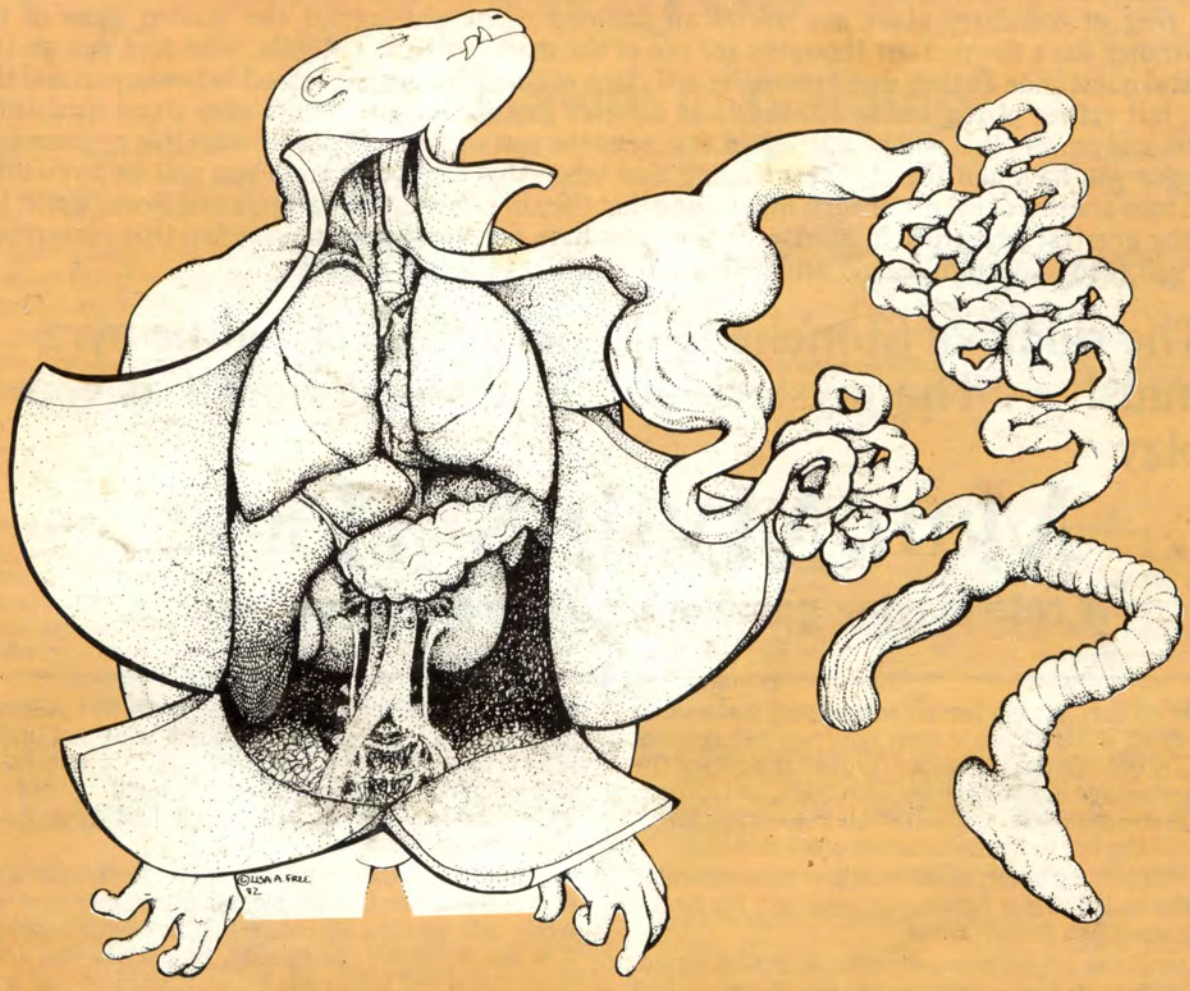

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